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1921



Russian Ballet Technique

Alexis Posloff

24 West 57th Street
New York

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Russian Ballet Technique

as taught by

Alexis Kosloff

of the Imperial Russian Ballet School

Moscow



Mr. Kosloff in teaching costume.

1788
1665
R37
1921



Russian Ballet Technique
as taught by
Alexis Kosloff
of the Imperial Russian Ballet School
Moscow.

Method of practising foundation steps
Potpourri of Exercises
Suite of Dances

with descriptions and music
edited by
Olive Threlkeld Hanley

All publications of the Kosloff dances and text books
may be bought at the studio
24 West 57th Street
New York.



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by

ALEXIS KOSLOFF

FOREWORD

AS notes and chords are to music; as single letters and syllables are to literature; so fundamental "temps" and steps are to dancing. They are the alphabet of the ballet—the basis of countless combinations with an unlimited scope of expression.

Any theme may be portrayed in dance. A great ballet master's creations are perfectly planned pictures, well balanced in design—every mood or emotion carefully colored—outlined and built with phrases and their climaxes developing into the main climax of each complete theme.

A clear understanding of the basic steps, while of course a necessity to the performer, will bring much joy to the spectator of good dancing. Any sort of dance, from the Two-Step to the Nautch, can be analyzed and found to be composed of these fundamentals, with superficial variations.

Ballet theory, when put into practise under the guidance of a good teacher, becomes a delightful source of knowledge pursued with keen pleasure.

To attain the style of a "premiere danseuse" requires a natural genius for the art and long hours of diligent drill. But the magical results gained in even the elementary training are well worth the time given to this most beautiful art—the possession of a means of making oneself and others happy.

O. T. H.

New York, August, 1921



ALEXIS KOSLOFF

Alexis Kosloff



THE IMPERIAL RUSSIAN BALLET SCHOOL, maintained by the Russian government, under the Czar, was unquestionably the greatest institution of its character in the world.

Mr. Kosloff entered that school at Moscow when he was ten years of age, a spirited, talented boy, and after years of study was graduated at a time when the school had reached its highest development.

To be a graduate of such an institution implies more than a thorough knowledge of the history and technique of dancing in its every form, and more than a supposition that the pupil has become master of dance performance; it implies that the graduate has become well versed in other arts and sciences—a highly sensitized creature—an artist.

After his training, Mr. Kosloff made a tour of Europe at the head of his own company, winning honors.

He came to America five years ago, and, since then, has divided his time between his many well-known stage productions, his own performances, and teaching in the studio.

As a teacher he is eminently successful. His clientele includes the best of both the amateur and professional worlds. Among the professionals he has trained many who are public idols today.

Mr. Kosloff is working toward the further development in America of the art in which Russia excelled.

THE EDITOR.

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*Technical
Terms
Translated*

à, to, from, at, on.
abaissé, lowered.
adagio (Italian), slow.
air, air.
allegro (Italian), rapid.
arabesque, an inclined attitude.
arrière, behind, backward.
assemblé, collected.
attitude, position, attitude.
avant, forward.
balancé, balanced, balance-step.
ballonné, inflated, balloon-step.
ballotté, tossed, tossed-step.
basque, Biscayan.
battement, beating.
battu, beaten or struck.
boiteux, limping.
bondissant, bounding. -*86*
bourrée, a faggot, stuffed, a dance.
bras, arm.
brisé, broken.
cabriole, a gambol, a jumping step.
chaîné, chain-like.
changé, changed.
changement, the act of changing.
chassé, chased, hunted.
chat, cat.
cheval, horse.
cinq, five.
ciseaux, scissors.
côté, side.
cou-de-pied, ankle or instep.
coup, a stroke or kick.
coupé, cut.
courant, running.
croisé, crossed, crossing.
cuisse, thigh.
de, of, from, by, out of.
dedans, inward.
dégagé, disengaged.
dehors, outwards.
demi, half.
dessous, behind, under.
dessus, in front, over.
deux, two.
développé, to unfold.
droit, right.
écarté, spread.
échappé, escaped.
effacé, effaced (one shoulder).
élevé, raised.
en, in, into, on, to, by, at.
enchaînement, step combination.
entrechat, a woven or braided step.

épaulement, shoulders diagonally turned.
et, and.
face, face, front.
Flic-Flac, flicking-step.
fermé, closed.
fouetté, whipped.
frappé, pounded sharply.
frotté, rubbed.
gauche, left.
glissé, glided.
glissade, gliding.
grand, grande, strong, large, deep, high.
huit, eight.
jambe, leg.
jeté, thrown. - *p. 86*
la, le, l', the.
levé, lifted.
latéral, latéraux, side, lateral.
ou, or.
ouvert, open.
pas, step.
passé, passed.
petit, small.
pied, foot.
pirouette, turn on one foot.
piqué, stabbed, pricked.
plié, bended (of the knee).
port, carriage, deportment.
quatre, four.
relevé, raised again.
renversé, reversed, turned over.
rond, ronde, circle.
Royal, royal.
sauté, jumping. - *86*
seconde, second.
sept, seven.
serré, constricted, not free, bound, confined.
sissonne, a dance (ciseaux).
six, six.
soubresaut, a surprise jump.
sous, under.
sur, upon.
talon, heel.
talonné, heeled.
taper, to stamp, to pound.
temps, a dance syllable.
tendu, stretched, stiff, tense.
terre, the ground, the floor.
tire-bouchon, cork-screw.
tortillé, twisted.
tournant, turning.
tour, turn, figure.
trois, three.
zéphire, zephyr, a gentle breeze.

Helpful Suggestions

Practise room should be scrupulously clean—no dust.

Sprinkle the floor frequently to keep it from being slippery.

In class rooms there should be bars (poles) attached to the walls at proper height (about three feet above the floor), for use during the earlier part of all class work. At home, the back of a chair will serve the purpose. *Do not grasp the bar tightly*; use it only to help your balance and to gain confidence.

Movements of the arms and body should be free and graceful, never stiff, mechanical and jerky—except in character dancing.

Keep the knees and toes turned out, and in elevation, the foot stretched, toes out, heels in, greatly adding to the appearance of the legs and feet. A straight supporting knee aids in perfect control of body, arms and head. (In some Russian, Hungarian and other national and character dances the toes are turned in, and often up.)

Before and after every jump or hop—bend the knees. *Demi plié* for small jumps or hops, *grand plié* for large movements, straightening knees immediately after.

Breathe in before jumping, and out on finishing the jump.

Be sure that your ballet slippers are “a glove fit”—neither loose nor too tight. Wear no tight clothing or belts, and preferably no garters—garters below the knee, if worn at all.

Do not relax or rest during exercise; wait till the practice is over.
Do not drink water during exercise.

There is a technical difference between the terms *temps* and *pas*—a *temps* is on only one syllable or beat of music, although it may contain several movements, *without change of weight*; *pas* always implies *change of weight* and may have one or more syllables.

Accents of steps must coincide with accents of the music.

Dancing teachers should remember that the time signature of music does not convey the style of rhythm: “3/4” may mean waltz, mazurka, polonaise, minuet, redowa, etc.; “6/8” could be tarantella or barcarolle, etc.

In considering the ballet, one feature must be remembered—it is an art, mainly decorative, with designs made of moving units or figures. It is sometimes unjustly criticised as being too conventional and unnatural. But, since its keynote is beauty of line and forms, there is reason enough for the sacrifice of the natural, uglier, every-day actions. Years of careful experiment have produced a groundwork for study based on this idea of pure beauty.

Arabesque and Attitude



*Attitude, croisé
en avant*



*Attitude, croisé
en arrière*



*Attitude, à face
en avant*



Arabesque



*Attitude, à face
à la seconde*

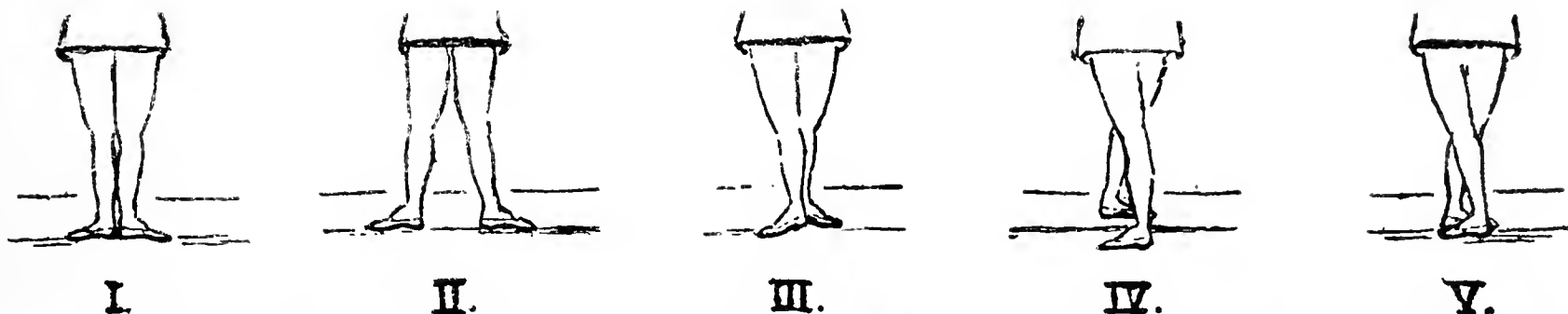


*Attitude, effacé
en avant*



*Attitude, effacé
en arrière*

Positions of the Feet



I.

II.

III.

IV.

V.

Entire soles of feet touching the floor; knees straight; toes out to side, 90° from front. (Variations at lesser angles)

1st pos. - Heels together; knees together.

2nd pos. - Open both feet in line to side one foot length apart, weight even. (Or, with weight on one ft., other ft. is termed in 2nd).

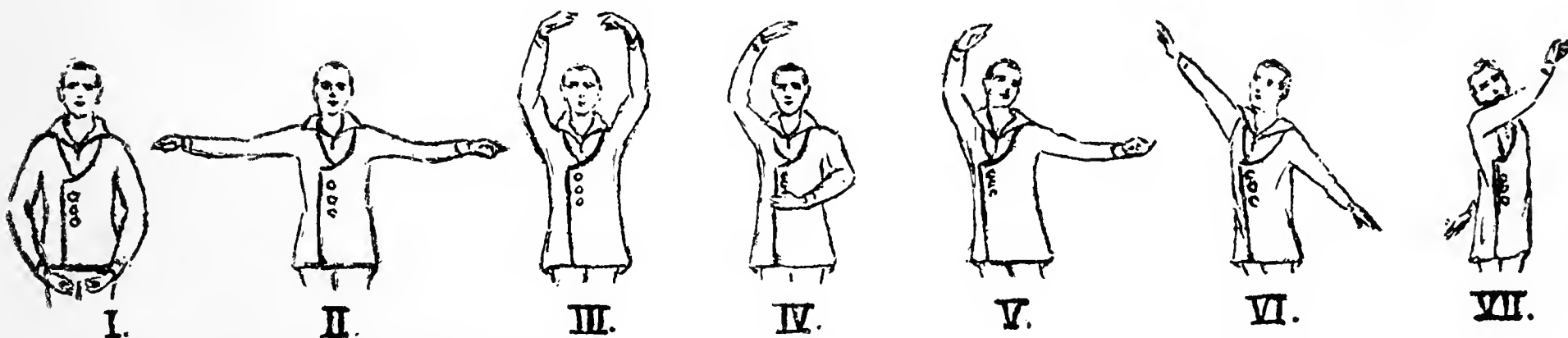
3rd pos. - Heel of front ft. to inner middle (hollow) of back ft. (Front ft. is termed "in 3rd")

4th pos. - Open feet in line to front and back one foot length apart, weight even. (Or, with weight on one ft., the other ft. is termed "in 4th", "posterior" or "anterior". All diagonals are variations of 4th pos.).

5th pos. - Heel of front ft. to toe of back ft. (Front ft. is termed "in 5th").

These fundamental positions are used as basis for variations called, at the Kosloff school, "en l'air" and "half pos." (ball, toe or heel).

Positions of the Arms



I.

II.

III.

IV.

V.

VI.

VII.

1st pos. - Arms rounded in same plane in front of body (Any plane from hip line to chest height).

2nd pos. - Arms open to side horizontally.

3rd pos. - Arms rounded in same plane above and in front of the head.

4th pos. - One arm in 3rd pos. Other arm in 1st pos. : "3+1 = 4."

5th pos. - One arm in 3rd pos. Other arm in 2nd pos. : "3+2 = 5."

6th pos. - Arms open front and back (or diagonally). Arm in front, up (above shoulder line); arm in back, down (below shoulder line).

7th pos. - Arms cross body - arm in front, up; arm in back, down.

In all positions arms should be relaxed - never stiff. Avoid angles.

Shoulders : "épaulement" - diagonal pos.; shoulder and foot of same side of body, forward.

"effacé" - diagonal pos.; shoulder corresponding to forward foot is back (effaced).



Gold Medal presented to Mr. Kosloff in 1910
by Elizabeth of Russia sister of the late Czarina



Gold Medal presented to Mr. Kosloff in 1909
by the *Ministere Des Affaires Etrangeres*

Abbreviations

R	.	.	.	.	right	pos.	.	.	.	position
L	.	.	.	.	left	ct. (cts)	.	.	.	count (counts
ft.	.	.	.	.	foot	meas.	.	.	.	measure

Part I

Elementary

DEMI PLIE — GRAND PLIE

Small bending — Deep bending
of the knees

(Practised at the bar)

Preparation—Feet 1st pos. for (a).

Feet 2nd pos. for (b).

Feet 4th pos. for (c).

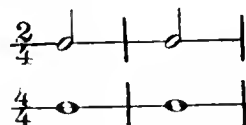
Feet 5th pos. for (d).

The free arm 2nd pos. for (a).

The free arm 3rd pos. for (b), (c) and (d).

Music—4/4 slow and flowing.

Rhythm of exercise—



In *demi plié* 2 cts. down and 2 cts. up.

In *grand plié* 4 cts. down and 4 cts. up.

Complete movement—*Demi plié*—1 meas. of 2/4 or 1/2 meas. 4/4.

Grand plié—1 meas. of 4/4 or 2 meas. of 2/4.

Demi plié

(a) Feet 1st pos. R arm 2nd pos. L hand on bar.

Open and bend both knees to side, lowering hips, with body erect, to height of knees when standing (do not raise heels), at the same time slowly bring the free arm to 1st pos. (2 cts.).

Gradually rise, bringing arm to 2nd pos. and straighten knees (2 cts.).

Repeat 8 times—then turn in opposite direction, placing R hand on bar and repeat 8 times.

(b) Feet 2nd pos. arm 3rd pos.—same directions as for (a) except initial pos. of arm.

(c) Feet 4th pos. arm 3rd—directions as above.

(d) Feet 5th pos. arm 3rd—directions as above.

Grand plié

Directions for feet and arm pos. same as (a), (b), (c) and (d), including all repeats. The difference is: In *grand plié* heels are raised as knees are bent till almost sitting on heels, going down at same time very slowly, lowering the arm (4 cts.), then gradually rising till knees are straight, feet on half toe, then lower the heels (4 cts.).

Beginners should face the bar, placing both hands on it, and disregard arm directions.



Demi Plié-Grand Plié

BEETHOVEN

Preparation Adagio cantabile

Musical score for Beethoven's *Demi Plié-Grand Plié*, measures 1-12. The score is in 2/4 time, key of B-flat major. It begins with a *Preparation* section marked *f* (forte) in the right hand and *p* (piano) in the left hand. The tempo is *Adagio cantabile*. The first system includes the instruction *sempre larghiss* (always very broad). The second system includes *espress* (expressive) and *Fine*. The piece concludes with a repeat sign and a star.

CHOPIN

Musical score for Chopin's *Demi Plié-Grand Plié*, measures 13-24. The score is in 2/4 time, key of B-flat major. It begins with a *sostenuto* (sustained) tempo. The first system includes the instruction *p* (piano). The second system includes *Fine*. The piece concludes with a repeat sign and a star.

Alexis Kosloff

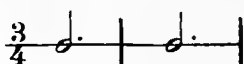
II

RELEVÉ

(Rising, repeated)

Preparation—Feet 5th pos. R ft. front.
The free arm 1st pos. (L hand on bar).

Music— $\frac{3}{4}$ (Waltz rhythm).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—2 meas. (counting “1, 2, 3” up, and “4, 5, 6” down).

With L hand on the bar, rise slowly on the toes, keeping knees straight and heels well forward, moving R arm in flowing graceful line to 2nd pos., describing upper half of a circle, looking at palm of hand till it reaches 2nd pos., where it turns, curving slightly up, with palm down (1st meas., 3 cts.).

Lower heels slowly, at same time free hand describes the lower half of circle from 2nd pos. to 1st pos., palm down, wrist leading the movement (2nd meas., 3 cts.).

Repeat 8 times.

Repeat 8 times, L ft. front, R hand on bar.

Repeat in all pos. of the feet.

Repeat slower, using 2 meas. of music up and 2 meas. down.

Repeat fast, using $\frac{2}{4}$ music (see p. 7) up on 1st ct. down on 2nd ct.

Elever is “to raise”; *abaisser* is “to lower”; *relever* includes both, because it is “to raise again,” “to re-raise.” In this exercise the body above waist line should at all times be perfectly relaxed, never tense. Avoid making awkward, angular movements.



II Relevé

5

CHAMINADE

Preparation

In slow waltz time

The musical score for 'Relevé' by Alexis Kosloff, page 5, is written in 3/4 time and the key of D major. It consists of a piano accompaniment and a solo line. The score is divided into two main sections: 'Preparation' and 'In slow waltz time'. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings. The solo line is marked with 'Led.' and asterisks. The piano accompaniment includes dynamic markings like *p*, *mf*, *sf*, and *sff*, as well as a *cresc.* marking. The score ends with a double bar line.

Alexis Kosloff

III

FLIC-FLAC


(Flicking Step)



Preparation—Feet 5th pos. R ft. front.

The free arm 1st pos. (L hand on bar).

Music—2/4 Allegretto (or any 2 beat of this rhythm).

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—2 meas. (4 cts.).

Swing R leg straight from the hip to R front, slightly *en l'air*, touching the floor as if flicking something off it; toe well pointed downward and out, heel turned forward, both knees straight (1st ct.).

Swing R leg back flat to 5th pos. front, both knees straight, with the same flicking sweep of the toe on the floor (2nd ct.) and immediately flick it to R front, *en l'air*, again (3rd ct.) and back flat to 5th pos. in front (4th ct.).

Free arm stays in 1st pos. throughout exercise.

Repeat 8 times R ft.

Repeat 8 times L ft.

This may be done in any direction.

GRAND FLIC-FLAC

Preparation—Feet 5th pos. R ft. front

Arms 3rd pos.

Music—same as above but a little slower.

Complete movement—4 meas.

Rhythm of exercise—same as above.

Bend R knee and raise it as high as possible, with toe well pointed down; swing foot touching the floor and forward, sharply straightening knee (1st ct.).

With knee straight swing R ft. flat to 5th pos. front, touching the floor with toe in a quick sweeping movement (2nd ct.).

Arms 2nd pos.—repeat the same movements swinging foot with a sweep to side straight out from hip and down again flat to 5th pos. rear with a sweep of the toe (3rd and 4th cts.).

Arms 4th pos.—repeat the same movements to straight back horizontal and back to 5th pos. rear (5th and 6th cts.).

Bring R ft. to 5th pos. front and arms to 3rd pos. (7th ct.).

Rest (8th ct.).

Repeat 8 times R ft.

Repeat 8 times L ft.



Preparation

Flic-Flac

V. STAUB

Allegretto

The musical score for 'Flic-Flac' is written for piano in 2/4 time, key of D major. It begins with a 'Preparation' section marked 'Allegretto'. The first system shows the piano introduction with 'fz' (forzando) and 'p' (piano) dynamics. The second system continues the introduction. The third system marks the beginning of the main section with a '§' symbol and 'f' (forte) dynamics. The fourth system continues the main section with 'p' (piano) dynamics. The fifth system continues the main section. The sixth system concludes the piece with a 'Fine' marking and a 'D.C. al §' instruction.

D.C. al §

Alexis Kosloff

IV

BATTEMENT Plié (Demi Plié) (Beating, bending knees)



Preparation—Feet 5th pos. R ft. front.
Arms 2nd pos.

Music—4/4 (or 2/4 with main and secondary accents).

Rhythm of exercise— $\frac{4}{4}$

Complete movement—1 meas. (4 accents).

At the bar

L hand on bar, R arm 2nd pos. throughout.

Slide R ft. directly forward on floor, pointing toe in 4th pos. with heel well turned in, both knees straight (1st ct.).

Return R ft. flatly beating in 5th pos. front, *demi plié* both knees, turned well out to side (2nd ct.).

Slide R ft. to side, pointing in 2nd pos., straightening both knees (3rd ct.).

Return R ft. flat, beating in 5th pos. rear, *demi plié* both knees, turned well out to side (4th ct.).

Repeat 8 times R ft.

Repeat 8 times L ft. reversing hand on bar.

Repeat 8 times R ft. to 4th rear (instead of front).

Repeat 8 times L ft. to 4th rear (instead of front).

Without bar

Feet 5th pos.—Arms 2nd pos.

Slide R ft. to 2nd pos. and *demi plié* both knees (1st ct.).

Slide R ft. flat, beating 5th pos. front, knees straight (2nd ct.).

Slide R ft. to 2nd pos. and *demi plié* both knees (3rd ct.).

Slide R ft. flat, beating 5th pos. rear, knees straight (4th ct.).

Repeat 16 times R ft. to 2nd and 5th pos.

Repeat 16 times L ft. to 2nd and 5th pos.

Repeat 16 times R ft. to 4th front and 5th pos. (also 4th back).

Repeat 16 times L ft. to 4th front and 5th pos. (also 4th back).

This may be done sending the active foot *en l'air* to front, or side, or back, returning flat to 5th pos. in *demi plié*.



Battement Plié

Preparation

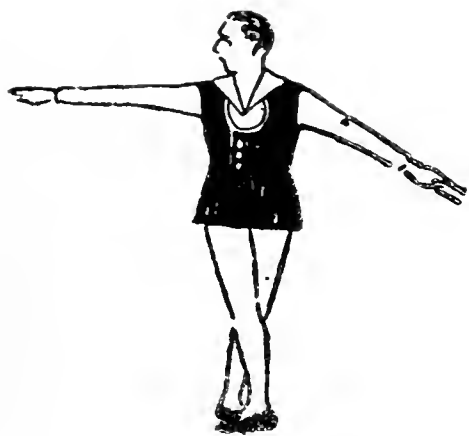
Moderato

SCHUMANN

The musical score is written for piano in C major, 2/4 time. It begins with a 'Preparation' section followed by the 'Moderato' section. The score is divided into four systems. The first system includes a key signature change to C major and a dynamic of *p*. The second system features a *sf* dynamic. The third system includes *fp* and *f* dynamics. The fourth system concludes with a *p* dynamic and a 'D.S. to last measure ending' instruction. The score is marked with various musical notations such as slurs, ties, and repeat signs.

PETIT BATTEMENT TENDU

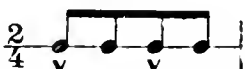
(Tense small beatings)



Preparation—Feet 5th pos. R ft. front.

Arms 2nd pos. (at bar start L hand on bar).

Music—2/4—(Galop rhythm).

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 ct. repeated 7 times, resting on 8th).

en avant

(arms 2nd pos. throughout).

Slide R ft. front on floor, heel in and toe well out, point in 4th pos. front (1st ct.) and beat to 5th pos. front (ct. "and").

Repeat 7 times, resting on 8th ct.

à côté

Slide R ft. to side, heel in and toe well out, point in 2nd pos. (1st ct.) and beat to 5th pos. front (ct. "and"). Alternate return of foot to 5th pos. front and rear.

Repeat 7 times, resting on 8th ct.

en arrière

Slide R ft. to back, heel in and toe well out, point in 4th pos. rear (1st ct.) and beat to 5th pos. rear (ct. "and").

Repeat 7 times, resting on 8th ct.

Repeat all with L ft.



Petit Battement Tendu

GRIEG

Preparation

Allegro moderato

The first system of musical notation for 'Petit Battement Tendu' is in 2/4 time, key of B-flat major. It begins with a 'Preparation' section marked *f* (forte) in the right hand and *p* (piano) in the left hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro moderato'.

The second system of musical notation continues the piece. It features a 'Ped.' (pedal) marking in the left hand and a '*' (accents) marking in the right hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The third system of musical notation continues the piece. It features a 'Ped.' (pedal) marking in the left hand and a '*' (accents) marking in the right hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The fourth system of musical notation continues the piece. It features a 'pp' (pianissimo) marking in the right hand and a 'sempre' (sempre) marking in the left hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The fifth system of musical notation continues the piece. It features a 'staccato' marking in the left hand and a '1 2' marking in the right hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

VI
PETIT BATTEMENT
 (Sur le cou-de-pied)
 (Small beating on the ankle)

Preparation—Feet 5th pos. R ft. front.
 The free arm 2nd pos. (L hand on bar).

Music—2/4 or 4/4 (Galop rhythm).

Rhythm of exercise— 

Complete movement—on each 1/16 note.

Raise R ft., toe pointed down touching L instep; keep L knee straight and R knee relaxed for very quick free movement of lower R leg.

Beat R ft. on front of L ankle as fast as possible, beginning with 4 beats to 2 meas., increasing to 8 beats to 2 meas.

Continue for 8 or 16 meas. of music.

Turn, placing R hand on bar.

Raise L ft., toe pointing down touching R instep; keep R knee straight and L knee relaxed. Beat with L ft. in same manner.



Petit Battement, sur le cou-de-pied

SARASATE

Allegro

Preparation

poco più pp

1 2

Led. * Led. * Led. *

1 2

Led. * Led. *

1 2

Fine Finish

Led. * Led. *

VII BATTEMENT SERRE

(Sur le cou-de-pied)

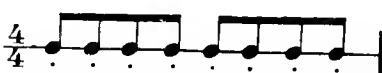
(Constricted beatings around the ankle)



Preparation—Feet 5th pos. R ft. front.

The free arm 2nd pos. (L hand on the bar).

Music—4/4 very fast (or 2/4 Galop rhythm).

Rhythm of exercise— $\frac{4}{4}$ 

Complete movement—1 ct. (*battement* back and front of ankle).

On preparation—rise, half toe, bringing R ft. to side of L ankle, both knees turned out as much as possible—then stand flat on L ft., L knee straight.

With R ft. (toe well pointed down) beat L ankle in back (ct. “one”).

Do not send foot out; swing it around L ankle and beat in front (ct. “and”).

Repeat 16 or 32 times.

Repeat 16 or 32 times with L ft. beating (R hand on bar).

This should also be practised with the supporting foot rising half toe each time that the active foot beats in back, and down on heel when active foot beats in front.



VII
Battement Serré

15

Allegro molto possibile

RHEINHOLD

Preparation

8^{va}.....

8^{va}.....

p

f

L.H.

p

ff

Fine

D.S.

Alexis Kosloff

VIII
BATTEMENT FRAPPÉ
 (Sur le cou-de-pied)
 (Sharp beating on the ankle)

Preparation—Feet 5th pos. R ft. front.

The free arm 2nd pos.—L hand on bar.

Music 4/4 (or 2/4 Galop rhythm).



Complete movement—1 meas. (beating on 1st and 3rd cts.) slow practice.

or 1/2 meas. (beating on each ct.) fast practice.

Slow practice

Take weight on L ft., L knee straight, raise R knee up till toe points just above L instep, with R knee well turned out to side; swing R ft. to R side, straightening R knee (ct. "and" on part meas.).

Making R knee the stationary pivoting point, swing R ft. back, beating L ankle sharply (*frappé*) in front (ct. "one"), and

Swing R ft. out to side, straightening knee (ct. "two") and Beat L ankle (*frappé*) in back (ct. "three") and

Swing R ft. out to side, straightening knee (ct. "four").

Repeat 8 times.

Repeat 8 times with weight on R ft. (R hand on bar), swinging and beating with L ft.

This should also be practised with the supporting foot rising half toe each time the active foot is extended.

Fast practice

Same tempo of music—doubling the step to fit it (counting "and one and two and three and four"), swinging foot out to side on the "and" cts. and beating ankle on each accent ct., 4 to a meas.).



VIII
Battement Frappé

MOSZKOWSKI

Preparation

Allegro

mp

sempre staccato

f

1

2

schierzando

1

2

ff Fine


GRAND BATTEMENT

(Large beating)

Preparation—Feet 5th pos. R ft. front.

Arms 2nd pos. (at bar—L hand on bar).

Music—2/4 March (not necessarily 2/4).

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—2 cts. (leg beats *down* on main accent of music).

At the bar

L hand on bar, R arm in 2nd pos.

Raise R leg front horizontal from hip (ready to descend on 1st ct. of music mea³).

Bring R leg down with strong *battement* to 5th pos. front (ct. "one").

Raise R leg again horizontal in front (ct. "and")

Repeat 16 times.

On the 16th time, change the "up" stroke.

Raise R leg to side horizontal from hip (ct. "and").

Bring it down with strong *battement* to 5th pos. front (ct. "one").

Raise R leg again to side horizontal (ct. "and")

Bring it down to 5th pos. rear (ct. "two").

Repeat 8 times.

On the last time change "up" stroke.

With R arm in 1st pos., raise R leg to back high (ct. "and").

Bring it down to 5th pos. rear (ct. "one").

Repeat 16 times.

With R hand on bar, raise L leg and repeat all movements.

These should also be practised with supporting leg rising half toe.

Without the bar

Repeat all movements as at bar.

Arms are 2nd pos. for *battement* from front.

Arms are 3rd pos. for *battement* from side.

Arms are 1st pos. for *battement* from back.

In *grand battement* from back, bend body horizontally on supporting leg, keeping head up and sending active leg up in back higher than head.



IX Grand Battement

SCHUBERT

Preparation

The musical score for 'Grand Battement' by Schubert, arranged by Alexis Kosloff, is presented in a single system of seven systems of piano and bass staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a 'Preparation' section. The dynamics range from *p* (piano) to *ff* (fortissimo). Pedal markings (Ped.) and asterisks (*) are used throughout the score. The piece concludes with a 'Fine' marking.

Alexis Kosloff

X

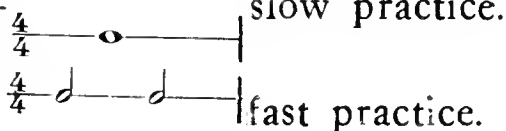
ROND de JAMBE, à terre
(Leg circle—actually, large semi-circle described
with toe—on floor)

Preparation—Feet 1st pos.

The free arm 1st pos. (L hand on bar).

Music—4/4 Allegretto (flowing rhythm).

Rhythm of exercise—



Complete movement—Once to a meas. for slow.

Twice to a meas. for fast.

Slow practice.

Slide R ft. directly forward to 4th pos., pointing toe well out and down, turning heel in, raising R arm to 3rd pos., both knees straight (1st ct.)

Describe large semi-circle, never lifting pointed R toe from floor, moving out and around through 2nd pos. (2nd ct.), in circular movement to 4th pos. rear (3rd ct.), and bringing foot forward to 1st pos., lowering heel to floor when in 1st pos. (4th ct.).

When movement is done in this direction (to front, to side and back), it is called *rond de jambe en dehors* (outward circle); when done to back, to side and front, it is called *rond de jambe en dedans* (inward circle).

Repeat 16 times R ft. (L hand on bar) *en dehors*.

Repeat 16 times R ft. (L hand on bar) *en dedans*.

Repeat 16 times L ft. (R hand on bar) *en dehors*.

Repeat 16 times L ft. (R hand on bar) *en dedans*.

Fast practice

Slide pointed R toe out to 4th pos. front and around to 2nd pos., R arm to 3rd pos. (ct. "one and")—to 4th pos. rear (ct. "two") and to 1st pos., heel down (ct. "and").

Repeat as above.

Remark: The movement comes from the hip; the toe never lifted from the floor; heel always down when back to 1st pos. Keep *both knees straight* and *free arm in 3rd pos.* all during either form of this exercise.



Rond de Jambe à terre

Preparation

Allegretto

LACK

The first system of musical notation for 'Rond de Jambe à terre'. It begins with a 'Preparation' section in C major, 4/4 time, marked *f*. This is followed by the 'Allegretto' section in C major, 4/4 time, marked *p*. The music features a melody in the right hand and a bass line in the left hand, with various rests and dynamic markings.

The second system of musical notation, continuing the 'Allegretto' section. It features a melody in the right hand and a bass line in the left hand, with various rests and dynamic markings.

The third system of musical notation, continuing the 'Allegretto' section. It features a melody in the right hand and a bass line in the left hand, with various rests and dynamic markings.

The fourth system of musical notation, continuing the 'Allegretto' section. It features a melody in the right hand and a bass line in the left hand, with various rests and dynamic markings. The system ends with a 'Fine' marking.

The fifth system of musical notation, continuing the 'Allegretto' section. It features a melody in the right hand and a bass line in the left hand, with various rests and dynamic markings. The system ends with a 'D.C.' (Da Capo) marking.


TROIS PETITS RONDS de JAMBE

(Three small circles of the leg)

Preparation—Feet 1st pos.

Arms 2nd pos.

Music—2/4 Allegretto (Polka rhythm).

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 meas. (3 circles and pause).

*At the bar—
à terre*

L hand on bar, R arm in 2nd pos.

Imagine two lines drawn upon the floor, one parallel to the bar, the other dissecting it at right angles at the point where you stand.

A *petit rond de jambe* is a circle whose diameter is the length of the foot—all others are called large circles.

A *petit rond de jambe* made, from the line parallel with the bar, with the point of R ft. starting 4th pos., would not cross back of the line running through 2nd pos. A *petit rond de jambe* from 4th pos. rear, would not cross in front of the 2nd pos. line. A *petit rond de jambe* beginning with foot pointed in 2nd pos. would be exactly dissected by the 2nd pos. line.

Make 3 small outward circles (technically called "*en dehors*"), with R ft., beginning forward 4th pos. through 2nd pos. and 1st pos. very fast, and pause on 4th ct. of each meas.

Repeat 8 times through 4th pos. front (*en dehors*, then *en dedans*).

Repeat 8 times through 4th pos. rear (*en dehors*, then *en dedans*).

Repeat 8 times through 2nd pos. (*en dehors*, then *en dedans*).

Repeat all with L ft. (R hand on the bar).

en l'air

L hand on bar. Raise R knee high and use as a stationary pivot, making 3 small circles and lowering ft., straightening knee on 4th ct. of meas. Directions and repeats same as for *à terre*.

Without bar

This same exercise should be practised, for balance, without bar.



Trois Petit Rond de Jambe

Preparation

Allegretto

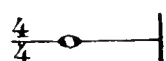
GRIEG

The musical score is written for piano in 2/4 time, key of D major. It begins with a 'Preparation' section followed by the 'Allegretto' tempo. The score is divided into six systems. The first system includes a piano (*p*) marking and a repeat sign. The second system features first and second endings, with a 'Fine' marking at the end. The third system is marked *mf il bassa marcato*. The fourth system includes markings for *f*, *dim.*, and *p*. The fifth system is marked *D.S.* (Da Capo). The score concludes with a final cadence. Various musical notations such as slurs, accents, and repeat signs are used throughout.

GRAND ROND de JAMBE (Large circle of leg)

Preparation—Feet 1st pos.
Arms 1st pos.

Music—4/4 Allegretto (flowing).

Rhythm of exercise— $\frac{4}{4}$ — 

Complete movement—1 meas. (4 cts.).

à terre

L hand on bar—R arm 1st pos.

Demi plié L knee well out to side, R ft. pointed in extended 4th pos., toe well out and down, heel in, knee straight (1st ct.),
Slide R toe around to 2nd pos., R arm to 2nd pos. (2nd ct.),
Slide R toe around to 4th pos. rear, R arm 2nd pos. (3rd ct.),
Bring R ft. to 1st pos., lowering heel, at same time straightening L knee; both knees straight, R arm to 1st pos. (4th ct.).

Repeat 8 times R ft. *en dehors*.

Repeat 8 times R ft. *en dedans*.

Repeat all with L ft. (R hand on bar).

en l'air

Same directions and repeats as for *à terre* except that supporting ft. does not *plié* and active ft. makes large circle in the air, raised very high, both knees straight all the time; feet in 1st pos. every 4th ct.

à terre—on the floor.

en l'air—in the air.

en dehors—outward.

en dedans—inward.



Grand Rond de Jambe

Preparation

♩ Allegretto grazioso

LACK

dolce

Led. simile

poco

Fine

mf

cresc.

8va...

delicatamente

f

dim.

pp

D.S. al Fine

Led. Alexis Kosloff

*

XIII

27

CHOPIN

Preparation

meno mosso
sotto voce

 f

pp

250

32

2ed.

220.

See.

❖

Sei

❄

Leo.

ed:

See

Geo.

* 2

220

20

20

See.

•

Se.

Σελ.

2ed.

Σελ.

D.

Fine

DÉVELOPPÉ

(Unfolding or Developing Step)



Dégagé

Preparation—Feet 5th pos. R ft. front.

Arms 3rd pos. for *en avant*.

2nd pos. for *à côté*.

4th pos. for *en arrière*.

Music—4/4 (March tempo).

Rhythm of exercise— $\frac{4}{4}$ — \circ — \circ — \circ — \circ —

Complete movement—2 meas.

en avant

With weight on very straight supporting L leg, raise R knee, with toe well down pointing just above L instep *sur le cou-de-pied*, gradually drawing R knee up till R toe touches L knee, arms 3rd pos. (1st meas.).

Forcefully stretch R leg out straight horizontal from hip and gradually down to 5th pos. in front again (2nd meas.).

Repeat 8 times R ft.

Repeat 8 times L ft.

Repeat 8 times alternating feet (*dégagé*). ?

à côté

With weight on straight L leg, lift R ft. *sur le cou-de-pied*, R knee turned out to R side as much as possible, drawing ft. up to L knee, arms to 2nd pos. (1st meas.).

Forcefully stretch R leg to side horizontal from hip and down again (2nd meas.).

Repeat 8 times L ft.

Repeat 8 times R ft.

en arrière

With weight on straight L leg, R ft. *sur le cou-de-pied* and up to knee, arms to 4th pos. (1st meas.).

Forcefully stretch R leg to back high as possible and down again (2nd meas.).

Repeat as above.

XIV
Développé

29

Preparation

MENDELSSOHN

ff *ben marcato* *sf* *ff*

ff *sf* *ff*

second time to *Fine*

mf *f* *sf* *mf* *f* *sf* *mf*

cresc. *f* *D.C. al Fine*

Alexis Kosloff

XV

PORT de BRAS

(Department of the arms)



Preparation—Feet 1st pos. for (a)
 Feet 2nd pos. for (b)
 Feet 4th pos. for (c)
 Feet 5th pos. for (d)
 Arms 1st pos. for all.

Music 4/4 or 2/4, 3/4 or 6/8 (slow, flowing rhythm).

Rhythm of exercise for all

these signatures —○—|○—|

Complete movement—2 meas.

The many variations of this exercise develop grace of arms and and body, softening the movements above the waist line. Practise first at bar—later away from bar—as directed here.

- (a) Feet 1st pos., arms 1st pos.—Bending body from waist slowly in circle and from L to R, try to touch floor with fingers, knees straight; then up and arms to 2nd pos. and down in circle.
 Repeat 8 times to R.
 Repeat 8 times to L.
 Repeat all *relevé*.
- (b) Feet 2nd pos., arms from 1st to 3rd pos., in circle and to 2nd pos., then down. Repeat circular body movement as above.
 Repeat 8 times R.
 Repeat 8 times L.
 Repeat all *relevé*.
- (c) Feet 4th pos. R ft. front, arms from 1st to 4th pos., and to 2nd; then down, same circular movement of body.
 Repeat 8 times.
 Repeat 8 times *relevé*.
 Feet 4th pos. L ft. front. Repeat as above.
- (d) Feet 5th pos. R ft. front, arms from 1st pos. to 7th pos.; then to 2nd, then down. Repeat as above. Repeat with L ft. front as above.



Port de Bras

TSCHAIKOWSKI

Preparation

Moderato

The musical score is written for piano and right hand. It begins with a 'Preparation' section in C major, 4/4 time, featuring a series of chords and single notes. This is followed by a 'Moderato' section, marked with a repeat sign and a 'p' (piano) dynamic. The score consists of five systems of staves. The first system shows the piano part with chords and the right hand with single notes. The second system continues the piano part with chords and the right hand with single notes. The third system shows the piano part with chords and the right hand with single notes. The fourth system shows the piano part with chords and the right hand with single notes. The fifth system shows the piano part with chords and the right hand with single notes, ending with a 'Fine' marking. The score includes dynamic markings such as 'p' (piano) and 'D.S. al Fine' (Da Segno al Fine). The key signature is C major, and the time signature is 4/4.

Preparation Allegretto(♩ = 40)

Alexis Kosloff

Port de Bras

in $\frac{3}{4}$ time

LISZT

Preparation

The first system of musical notation for 'Port de Bras'. It begins with a treble and bass staff in G major (three sharps) and 3/4 time. The key signature is G major. The first measure is a whole rest in the treble and a half note G in the bass, marked *p dolce*. This is followed by a series of eighth and sixteenth notes in both hands, with a crescendo hairpin. The system ends with a half note G in the bass, marked *p*.

The second system of musical notation. It continues the melodic and harmonic development. It features a triplet of eighth notes in the treble. The system concludes with a double bar line and the instruction 'al CODA.' followed by a Coda symbol.

The third system of musical notation. It continues the piece with various rhythmic patterns, including triplets in both hands. The system ends with a double bar line.

The fourth system of musical notation. It begins with a double bar line and the instruction 'D.S. al' (Da Capo). The music then continues with a crescendo hairpin. The system ends with a double bar line and the instruction 'CODA.' followed by a Coda symbol.


The fifth and final system of musical notation. It concludes the piece with a series of chords and a final cadence. The system ends with a double bar line and the word 'Fine'.

XVI

SAUTE (Hop)

Preparation—Feet 1st pos.
Arms—both hands on bar.

Music—2/4 (Polka rhythm).

Rhythm of exercise— 

Complete movement—1 meas.

Face Bar

Demi pli   (ct. "and" on part meas.).

Three small jumps on both feet—small *plié* before and after every jump (ct. "one, two, three").

**Pause holding for nearly the full ct. (ct. "four").
Repeat 8 times.**



XVI
Sauté

35

Alla marcia

GRIEG

Preparation

The musical score is written for piano and bass. It begins with a 'Preparation' section. The first system shows the initial notes with a 'Led.' marking and an asterisk. The second system continues the melody with a '6' marking. The third system features a 'Fine' marking and a change in dynamics to 'mp tre corde sf'. The fourth system includes the instruction 'molto leggiero e marc'. The fifth system ends with a 'D.S.' (Da Segno) marking. The score is marked with 'Led.' and asterisks for specific notes throughout.

Alexis Kosloff

XVII


DEMI ASSEMBLÉ, SAUTÉ

(Small Rejoining Step, Hop)

Preparation—Feet 5th pos. L ft. front.

Arms 1st pos.

Music—6/8 (Tarantella rhythm).

Rhythm of exercise— 

plié, 1st ct.; *assemblé* 4th ct.

Complete movement—2 meas. (2 *assemblés*, 1 with R ft., 1 with L ft.).

Demi plié L knee, sliding and pointing R ft. to side, 2nd pos. (1st and 2d cts.).

Small jump (*sauté*), on L ft. (3rd ct.).

Landing slightly *plié* in 5th pos., with feet reversed, R ft. front, (arms to 2nd pos. on the jump, and down to 1st pos. on landing (4th ct.)),

Straighten both knees for a moment (6th ct.),

Demi plié R knee, slide and point L ft. to 2nd pos. (1st and 2nd cts.).

Sauté on R ft. (3rd ct.).

Landing slightly *plié* in 5th pos. with feet reversed L ft. front, arms to 2nd on jump, and to 1st on landing (4th ct.),

Straighten both knees for a moment (6th ct.).

Repeat 8 times—moving forward.

Repeat 8 times—moving backward (start with foot in front “winging out” and jump with that foot landing in back).



Demi Assemblé

GRIEG

Preparation

Allegretto dolcissimo

f *p* *pp* *mf* *poco e dim.* *p*

Red. *

Red. *

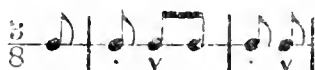
Alexis Kosloff

XVIII

GRAND ASSEMBLÉ, SAUTÉ (Large, Rejoining Step, Hop)

Preparation—Feet 5th pos., L ft. front.
Arms 2nd pos.

Music—3/8 (or 3/4 Mazurka rhythm).

Rhythm of exercise— 

Complete movement—2 meas.—(2 *assemblés*, 1 for R; 1 for L).

1. Large *plié*, both knees, raising heels, arms 2nd pos. (1st ct.).
2. *Sauté* from L ft., swinging out R ft. high *en l'air* to side, arms 5th pos. (2nd ct.).
3. Landing, *plié*, weight even on balls of both feet, 5th pos., R ft. front, arms to 3rd pos. (3rd ct.).

Repeat, swinging and reversing L ft. to front on next jump (1, 2, and 3 of 2nd meas.).

Repeat 8 times, moving forward.

Repeat 8 times, moving backward (starting with foot in front "winging out" and landing in back after each jump).



CHAMINADE

Led. ✨
 Alexis Kosloff

XIX

CHANGEMENT de PIEDS

(Reversal of both feet)

Preparation—Feet 5th pos. R ft. front.


Arms—hands closed back of body.

Music—4/4 slow March tempo, distinct accents (other kinds of time signature may be adapted to this).

Rhythm of exercise—

1 to a meas.  *plié, élevé, jump, pause.*

2 to a meas. jump, land, jump, land.

4 to a meas.  jump, jump, jump, jump.

Complete movement for 1 *changement* to a meas.

Demi plié, feet 5th pos. R ft. front (1st ct.).

Elevé (2nd ct.).

Jump, changing ("winging out") both feet, landing slightly *plié*, weight evenly on balls of feet, R ft. in back, L ft. in front 5th pos. (3rd ct.).

Straighten knees, lowering heels (4th ct.).

Repeat 8 times.

Repeat 8 times doing 2 jumps to a meas.

Repeat 8 times doing 4 jumps to a meas.

In *changement* both feet act in changing.

In *assemblée* only one foot acts in changing.



Changements de Pieds

Preparation

BEETHOVEN

f *p*

p

cresc. *sf* *cresc.* *sf* *p*

p *tr* *cresc.*

p *f* *sf* *p* Fine

XX

COUPE
(Cut)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—2/4, 4/4 or 6/8 with two decided accents.

Rhythm of exercise—

Complete movement—2 accents.

Jump R ft. forward freeing L ft., arms to 3rd pos.
(1st accent).

Bring L ft. to R ft. *sur le cou-de-pied* and down, taking weight on L ft., cutting R ft. forward, arms to 1st pos. (2nd accent).

Repeat 8 times, R ft. leading—*en face*.

Repeat 8 times, L ft. leading—*en face*.

Repeat 8 times, alternating R and L, *en face*.

Repeat 8 times, R ft. leading—*en arrière*.

Repeat 8 times, L ft. leading—*en arrière*.

Repeat 8 times, alternating R and L *en arrière*.

Repeat 8 times, R ft. leading—à côté.

Repeat 8 times, L ft. leading—à côté.

Repeat 8 times, alternating R and L *à côté*.



XX
Coupé

43

SCHUMANN

Preparation Tempo di Marcia

The first system of musical notation for 'Coupé' by Schumann. It begins with a 'Preparation' section in common time (C), marked with a forte (*f*) dynamic. The tempo then changes to 'Tempo di Marcia'. The music is written for piano in B-flat major. The right hand features a series of chords and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment with triplets. A crescendo hairpin is visible in the right hand.

The second system of musical notation. It continues the piece with a forte (*f*) dynamic. The right hand has a triplet of eighth notes and a half note. The left hand has a triplet of eighth notes. A crescendo hairpin is visible in the right hand.

The third system of musical notation. It continues the piece with a forte (*f*) dynamic. The right hand has a triplet of eighth notes and a half note. The left hand has a triplet of eighth notes. A crescendo hairpin is visible in the right hand.

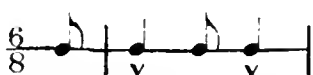
The fourth system of musical notation. It continues the piece with a forte (*f*) dynamic. The right hand has a triplet of eighth notes and a half note. The left hand has a triplet of eighth notes. A crescendo hairpin is visible in the right hand.

XXI

J E T É
(Leap)

Preparation—Feet 5th pos. R ft. front.
Arms 2nd pos.

Music—6/8 Allegro (sharp accents on 1st and 4th cts.—though *jeté* may be done to any time).

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas. (2 accents—2 *jetés*).

à côté

Demi plié R knee, sliding L ft. to side *en l'air* with firm pointing of toe (ct. "and").

Leap on to L ft., throwing weight from R ft. to L ft., bring R ft. to back of R ft. *sur le cou-de-pied* and body bending—16 times—that is, 4 *assemblés*.

Demi plié L knee, sliding R ft. to side *en l'air* (3rd ct.—ct. "and").

Leap on to R ft., throwing weight from L ft. to R ft., bring L ft. to back of R ft. *sur le cou-de-pied* and body bending slightly to R (4th ct.—2nd accent—ct. "two").

Repeat alternating to L and R for 7 times and, on 8th accent, *assemblé*, with arms in 2nd pos. then down. Repeat 16 times—that is 4 *assemblés*.

en avant

Repeat 16 times moving forward on alternate leaps to 4th pos. (still doing the preparatory slide to side *en l'air*).

en arrière

Repeat 16 times moving backward on alternate leaps, bringing foot to front instead of back, *sur le cou-de-pied*.

There are countless varieties of *jeté*, differing in height, direction and character. The ones given here are the simple ones.

XXI
Jeté

45

SCHUMANN

Preparation

Allegro con spirito (♩ = 120)

The musical score is written for piano in 6/8 time, key of B-flat major. It begins with a 'Preparation' section, followed by the main section 'Allegro con spirito' (♩ = 120). The score is divided into six systems. The first system includes a 'Preparation' section and the beginning of the main section. Dynamics include *f*, *sf*, and *sf*. There are two 'Led.' markings with asterisks. The piece ends with a 'Fine' marking.

Alexis Kosloff


JETE EN TOURNANT

(Leap, turning)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—6/8 two accents (1st and 4th cts.).

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas.

Stepping

Step R ft. to 2nd pos., arms 1st pos. (1 ct.).

Plié and jump throwing L ft. over R ft., arms to 3rd pos., turning body in circle *en l'air* (4th and 5th cts.).

Landing on L ft. with R ft. *sur le cou-de-pied* front, and arms 2nd pos. (6th ct.).

Repeat 8 times.

Repeat 8 times, stepping L ft.

Jeté en tournant may be done moving toward front, back, diagonal or side; also *en arabesque*, 6th pos., finishing *en arabesque*, 6th pos.

En place

Plié and jump, turning *en l'air en place*, arms to 3rd pos. (1st ct.).

Land on L ft. with R ft. *sur le cou-de-pied* front, arms 3rd pos. (4th ct.).

Repeat 8 times.

Repeat 8 times, landing on R. ft.



Jeté, en tournant

SCHUMANN

Preparation

Allegro con fuoco (♩ = 100)

The musical score is written for piano in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into four systems. The first system begins with a 'Preparation' section marked *f* (forte) in the bass clef. This is followed by the 'Allegro con fuoco' section, marked with a tempo of ♩ = 100. The music is characterized by rapid sixteenth-note passages and triplets. Dynamic markings include *f*, *sf* (sforzando), and *8va* (octave). The second system continues the rapid sixteenth-note patterns in both hands, with *sf* markings. The third system features a more complex rhythmic structure with triplets and sixteenth notes, also marked with *sf*. The fourth system concludes the piece with a final cadence, marked with *f* and *sf*.

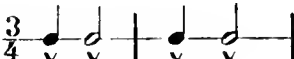
XXIII

ÉCHAPPÉ

(Straddle Step)



Preparation—Feet 5th pos. R ft. front.
Arms 4th pos. R front.
Music—3/4 (Mazurka tempo).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—2 meas.

Open knees and jump from 5th pos. to 4th pos., R ft. forward (1st ct.),

Jump back to 5th pos. with L ft. front (2nd ct.).
Hold (3rd ct.).

Open knees and jump from 5th pos. to 2nd pos., R ft. to side (1st ct., 2nd meas.).

Jump back to 5th pos. with R ft. front (2nd ct., 2nd meas.).

Hold (3rd ct., 2nd meas.).

Arms all the time 4th pos.

Repeat 8 times.

Repeat 8 times, reversing, L ft. leading.

Echappé literally means "escaped."

This step may be done from any closed position (1st, 3rd or 5th) to any open position (2nd or 4th), weight evenly divided on both feet.

XXIII
Échappé

SCHARWENKA

Allegro

Preparation

f *ff* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf*

ten. *sf*

dolce *p*

p

decrease

1 2

Fine

XXIV

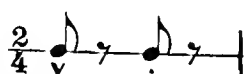
ÉCHAPPÉ, JETÉ

(Straddle Step with Jump)



Preparation—Feet 5th pos. R ft. front.
Arms 2nd pos.

Music— $2/4$ (Polka time).

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 meas. (2 accents).

Open knees and jump both feet to 2nd pos. (straddle),
arms 2nd pos. (1st accent).

Jump on L ft., bringing R ft. to back of L ankle and
arms to 1st pos. (2nd accent).

Repeat alternating R and L 7 times, and on the
8th accent *assemblé* with L ft. front.

Repeat “straddling” with L ft. to front 4th pos.
and R ft. back—alternating L and R 7 times,
and on the 8th accent *assemblé* with R ft.
front.



XXIV Échappé, Jeté

RUBINSTEIN

Preparation *L.H.* Moderato

mp

mf *p* *mf*

p *mf*

cresc. *f* *D.C.*

Fine

*Led. **

Alexis Kosloff


CISEAUX (ou Sissonne) OUVERT

(Scissors Step, Open)

Preparation—Feet 5th pos. R ft. front.

Arms 1st pos. *épaulement*, R shoulder front.

Music—6/8 Allegro (sharp accents on 1st and 4th cts.).

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas. (2 accents).

Demi plié and jump on R ft. diagonally forward, with L leg extended back, arms to 2nd pos. (1st accent).

Land, in small *plié*, with feet 5th pos. R ft. front, arms to 1st pos. (2nd accent).

Repeat 8 times, R leg *en avant*.

Repeat 8 times, L leg *en avant*.

Repeat 8 times, *en croisé* with each ft.

Repeat 8 times, *à côté* with each ft.

Repeat 8 times, *en arrière* with each ft., which reverses direction of jump.

Ciseaux, while *en l'air*, should be done with legs as straight as the blades of "scissors" for which it is named.



XXV

Ciseaux (ou Sissonne) Ouvert, Assemblé

GRIEG

Preparation

Allegro leggiero

The musical score is written for piano and consists of several systems of staves. The key signature has two flats (B-flat major), and the time signature is 6/8. The score includes the following markings and features:

- Preparation:** The first system shows a piano introduction with a forte (**f**) dynamic and an accent (^).
- Allegro leggiero:** The second system begins the main section with a piano (**p**) dynamic.
- Rehearsal Marks:** Asterisks (*) are placed below the staves at various points, often accompanied by the word "Led." (likely indicating a rehearsal mark).
- Dynamic Markings:** The score includes **p** (piano), **pp** (pianissimo), and **f** (forte).
- Articulation:** Accents (^) and slurs are used throughout the piece.
- Final Section:** The piece concludes with a section marked "Fine" and "pp", followed by a double bar line and a final flourish.
- Signature:** The name "Alexis Kosloff" is written at the bottom of the page.
- Abbreviation:** "D.C." (Da Capo) is written at the end of the final system.


CISEAUX (ou Sissonne) FERMÉ

(Scissors Step, Closed)

Preparation—Feet 5th pos. R ft. front.

Arms 1st pos. *épaulement*, R shoulder front.

Music—2/4 or 6/8 Allegretto (counting 4 to a meas. of 2/4).

Rhythm of exercise— Complete movement— $\frac{1}{2}$ meas. of 2/4.*Plié* and jump diagonally front R side opening both legs *en l'air*, closing quickly while in air, arms from 1st to 4th pos. (1st ct.—1st accent).Land, *plié*, with feet in 5th pos. R ft. front, arms to 1st pos. (2nd ct.—2nd accent).

Repeat 16 times, R ft. leading.

Repeat 16 times, L ft. leading.

Repeat 16 times, alternating R and L.

Repeat 16 times, R ft. backward.

Repeat 16 times, L ft. backward.

Repeat 16 times, alternating, R and L.

Repeat 16 times, alternating forward and backward.

The double scissors step (*Pas de Ciseaux Double*) is *ciseaux fermé* and *ciseaux ouvert* combined.The *ciseaux* may be executed *en tournant*.

Ciseaux (ou Sissonne) fermé

A. THOMAS

Preparation § Tempo di Gavotte

mp

tr

1

2

Fine

mf

mp

f

3

D.S. al Fine

ÉCARTÉ

(Spreading)

Preparation—Feet 5th pos. R ft. front.

Arms 3rd pos.

Music—4/4—slow March time.

Rhythm of exercise— 

Complete movement—2 *écartés*—1 meas.

Plié both knees, arms to 1st pos., and high jump, *en place*, both feet spread *en l'air* as far, and held open as long as possible, arms to 3rd pos. (ct. "and," the up-beat of music before the first accent).

Land, *plié*, with feet 5th pos. R front, arms 1st pos. 1st ct.), straighten knees (2nd ct.), *plié* and repeat the jump on up-beat of music before the 3rd ct., arms 3rd pos. (ct. "and"), land *plié*, with feet 5th pos. R front, arms 1st pos. (3rd ct.), straighten knees (4th ct.).

Repeat 8 times, spreading R ft. forward.

Repeat 8 times, spreading L ft. forward.

Repeat 8 times, spreading R diagonally front.

Repeat 8 times, spreading L diagonally front.

Repeat 8 times, spreading both *à côté*.

Repeat 8 times, alternately R and L forward.

Repeat 8 times, alternately R and L diagonally front.



✓
XXVII
Écarté

MENDELSSOHN

Preparation *Maestoso*

f

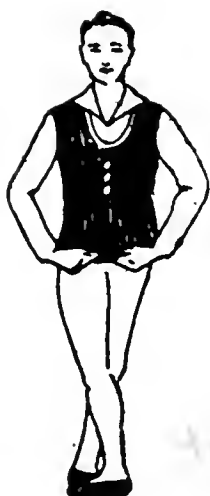
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Alexis Kosloff

XXVIII

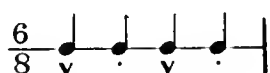
CHASSÉ

(Chasing or Hunting Step)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—6/8 Moderato.

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas.

Slide R ft. forward *en croisé*, taking weight on R ft. (1st ct.), bringing L ft. up to R ft. in back, arms to 3rd pos., and quick *relevé* (on 3rd ct.).

Slide L ft. back, taking weight on it (4th ct.), following up with R ft., arms down to 1st pos., and *relevé* (6th ct.).

Repeat 8 times.

Repeat 8 times, starting L ft. forward, *en croisé*.

Repeat 8 times, starting R ft., *à côté*.

Repeat 8 times, starting L ft., *à côté*.

Repeat 8 times, starting R ft., *en face*.

Repeat 8 times, starting L ft., *en face*.

The difference between *Chassé* and *Balancé* is that in *Chassé*—the leading ft. *slides* to place, the other foot chasing but not taking its place—the feet are literally hunting each other; the *relevé* is almost a spring. In *Balancé*—the leading foot *steps* to place, the body bending to direction first, the step literally catching the balance; the *relevé* is gently rising to half-toe and down.



XXVIII Chassé

THEODORE LACK

Preparation

Allegretto

The musical score is written for piano and violin. The piano part is in 6/8 time, and the violin part is in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems. The first system is labeled 'Preparation' and 'Allegretto'. The second and third systems are marked with 'Led.' and an asterisk. The fourth system is marked with 'Fine' and an asterisk. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Viol. *

Viol. *

Fine

Viol. *

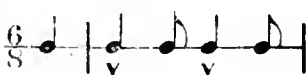
Alexis Kosloff

XXIX
GLISSADE
(Gliding Step)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—6/8 (barcarolle style).

Rhythm of exercise— 

Complete movement—1 meas.

Just before the 1st accent of the 1st meas. of the music, rise on half toes, bringing arms to 2nd pos. (ct. "and").

Glide R ft. to R side and small *plié* (1st and 2nd cts.),

Following with L ft. which closes into front 5th pos. *élevé*, with arms still in 2nd pos. (3rd ct.).

Glide R ft. again to R side and small *plié*, L ft. to back 5th pos. (4th and 5th cts.).

(The 6th ct. is the same as the part meas. in the beginning.)

Repeat 8 times R ft. leading.

Repeat 8 times L ft. leading.

Repeat 8 times alternating.

This step is done in a beautiful legato manner—therefore teaches control while developing the suppleness of the feet and strengthening arches, toes and ankles.



XXIX
Glissade

61

Allegretto tranquillo

GOUNOD

Preparation

The musical score for 'Glissade' is written for piano in G major and 6/8 time. It begins with a 'Preparation' section. The first system includes a *mf* dynamic and a 'Led.' instruction. The second system features a 'simile' instruction and a measure marked '21'. The third system includes a *piu f* dynamic and a *dim.* instruction. The fourth system starts with a *mf dolce* dynamic. The fifth system includes a *cresc.* instruction and a *f* dynamic. The sixth system concludes with a *mf* dynamic and a 'Fine' marking. The score is characterized by flowing sixteenth-note passages and sustained chords in the bass.

XXX


BALLONNÉ

(Balloon Step)

Preparation—Feet 5th pos. R ft. front.

Arms 5th pos. R arm up.

Music—3/4 Mazurka time (slow for practising).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—1 meas.

(*Ballonné* may be adapted to any other kind of time.)

Step begins on the incomplete first meas. of music, with a hop on the L ft., during which the R ft. is carried to R side in a circular movement, as if swinging it over a large ball, quickly returning it to the front of L leg, "*passé la jambe*" (ct. "and"), and immediately out to the R side again ("*fouetté*"), this time transferring the weight to it (1st ct.); slide L ft. to R ft. in back 5th pos., finishing with both knees straight (2nd ct.) ready to *demi-plié* and begin another *ballonné* on 3rd ct. of music.

Repeat 8 times to R, R ft. leading—on the 8th *ballonné* to R finish with L ft. front 5th pos. and reverse arms, L up.

Repeat 8 times to L, L ft. leading—on the 8th *ballonné* to L finish with R ft. front 5th pos. and reverse arms, R up.

Repeat 8 times alternating—side to side.

Repeat 8 times forward.

Repeat 8 times backward.

Although practised alternately, it is usually done in simple form—that is, without change of direction.



XXX
Ballonné

BRAHMS

Preparation Tempo giusto

The musical score is written for piano and is divided into five systems. The key signature is A major (three sharps) and the time signature is 3/4. The first system begins with a 'Preparation' section, followed by the 'Tempo giusto' section which starts with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.' and 'f'. The piece concludes with a first ending (marked '1') and a second ending (marked '2') leading to a 'Fine'.


XXXI

TALONNÉ

(Heel Step)

Preparation—Feet 1st pos. for all.
Arms 1st pos. “ “

Music—2/4 or 4/4 Moderato.

Rhythm of exercise— $\frac{4}{4}$ 

Complete movement 2 beats or strong accents.

- (a) *Grand plié* in 1st pos. (1st ct.)
Spring with both feet to 2nd pos. on heels, toes up. Arms to 4th pos. (2nd ct.)
Repeat 8 times.
- (b) *Grand plié* in 1st pos. (1st ct.)
Jump landing with L leg in *grand plié* and R leg extended to 2nd pos. on heel, toe up. Arms to 4th pos. (2nd ct.)
Change, bringing R leg into 1st pos. *grand plié*, L leg to 2nd pos. on heel, toe up. Arms from 1st pos. to 4th pos.
Finishing with feet 1st pos. Arms 1st pos.
Repeat 8 times.
- (c) *Grand plié* in 1st pos. (1st ct.)
Jump landing with L leg in *grand plié* and R leg extended forward to 4th pos. on heel, toe up. Arms to 3rd pos. (2nd ct.)
Change bringing R leg into 1st pos. *grand plié*, L leg forward to 4th pos. on heel, toe up. Arms from 1st pos. to 3rd pos.
Finishing with feet 1st pos. Arms 1st pos.
Repeat 8 times, reversing L leg extended.
- These steps are used in character dancing.
Some authorities also use “talonné” to mean “knocking the heels together”—weight on balls of both feet, make twist of the feet knocking the heels together.



XXXI Talonné

65

VERDI

Preparation *Allegro moderato maestoso*
grandioso

The musical score is written for piano and bass. It begins with a 'Preparation' section marked 'Allegro moderato maestoso' and 'grandioso'. The tempo and mood change to 'Allegro moderato maestoso' after the preparation. The score is divided into six systems, each with a piano (treble) and bass (bass) staff. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The piece concludes with a 'D.S. al Fine' marking. The score is marked with 'Led.' and '*' throughout, indicating specific performance instructions.

XXXII

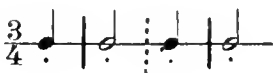
PAS DE CHAT

(Cat Step)



Preparation—Feet 5th pos. L ft. front.
Arms 1st pos., *épaulement*, L shoulder forward.

Music— $\frac{3}{4}$ (Mazurka rhythm).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—1 meas. (counting “3, 1, 2”).

Spring on R ft. to R diagonal front, bending both knees, *grand plié* while in air, arms in 3rd pos. (ct. “3” on the part meas.).

Landing *demi plié* in 5th pos. L ft. front; the L ft. into place a shade after R ft. softly as a cat would leap; arms 1st pos. (ct. “1”).

Hold (ct. “2”).

Repeat 8 times forward, alternating R and L.
Repeat 8 times backward, alternating and reversing.



Pas de Chat

GRIEG

Preparation

The musical score for "Pas de Chat" by Grieg, arranged by Alexis Kosloff, is presented in six systems. The key signature is A major (three sharps) and the time signature is 3/4. The score includes various musical notations and performance instructions:


- System 1:** Starts with a "Preparation" section. The piano part begins with a *p* (piano) dynamic. The bass part has a *ped.* (pedal) marking and a repeat sign.
- System 2:** Continues the melodic lines. The piano part has a *p* dynamic, and the bass part has a *pp* (pianissimo) dynamic. The system ends with a "Fine" marking and a repeat sign.
- System 3:** Features a *stretto* marking, indicating a faster tempo. The piano part has a *ped.* marking and a repeat sign.
- System 4:** Includes a *cresc.* (crescendo) marking. The piano part has a *ped.* marking and a repeat sign.
- System 5:** The piano part begins with a *f* (forte) dynamic. The bass part has a *dim.* (diminuendo) marking and a repeat sign.
- System 6:** The piano part has a *dim.* marking and a repeat sign. The bass part has a *dim.* marking and a repeat sign. The system ends with a "D.S." (Da Capo) marking and a repeat sign.

XXXIII

PAS de CHEVAL

(Horse Step)

Preparation—Feet 5th pos., R ft. front.
Arms 3rd pos.
Music—2/4 March time.

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 meas.

Throw R ft. forward and jump on it, bringing L leg to front of R leg, *passé la jambe* (1st ct.).

Throw L ft. forward and jump on it, bringing R leg to front of L leg, *passé la jambe* (2nd ct.).

Repeat 8 times forward, *en face*, as above.

Repeat 8 times *en croisé*.

Repeat 8 times *en effacé*.

Pas de Cheval is a strong, dominating, triumphant step—effectively used to advance a *corps de ballet* toward the spectator. Its name implies the proud prancing of a fine horse.



XXXIII Pas de Cheval

Preparation In slow march tempo

SPINDLER

The musical score is written for piano in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into several sections:


- Preparation:** The first system begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. It features a series of eighth-note patterns in the right hand and quarter-note patterns in the left hand.
- simile:** The second system is marked *simile*, indicating a continuation of the previous style. It includes a piano (*p*) dynamic, a *cresc.* marking, and a forte (*f*) dynamic at the end.
- ff:** The third system is marked *ff* (fortissimo), featuring a rapid, ascending scale-like pattern in the right hand and a corresponding bass line in the left hand.
- D.C. al CODA:** The fourth system is marked *D.C. al CODA.* It begins with a *cresc.* marking and ends with a piano (*p*) dynamic.
- CODA:** The fifth system is marked *CODA.* It begins with a *fff* (fortississimo) dynamic and features a rapid, ascending scale-like pattern in the right hand and a corresponding bass line in the left hand.
- Finish:** The piece concludes with a *Finish.* marking and a final chord.

Alexis Kosloff

XXXIV
PAS de BASQUE
(Basque Step)
(Of the Basque provinces)

Preparation—Feet 5th pos., R ft. front.
Arms 1st pos.

Music— $\frac{3}{4}$ Waltz. (*Pas de Basque* may be done to $\frac{2}{4}$ of $\frac{6}{8}$ time; $\frac{3}{4}$ is best.)

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—One *pas de Basque*—1 meas.

à terre

R ft. makes a *rond de jambe* to 5th pos., *en dehors*; with very small *plié*, leap, taking weight on R ft., arms 2nd pos. (1st ct.).

Slide L ft. forward to 4th pos., *en croisé* with knee straight, transfer weight to it, bringing arms to 3rd pos. (2nd ct.).

Glide R ft. to L ft. in 5th pos. *en dehors*, transferring weight to R ft., arms 3rd pos. (3rd ct.).

Reverse, beginning with L ft.

Repeat 8 times, moving forward.

Repeat 8 times, moving backward (leaping to side, not back, otherwise reverse the description).

Repeat 8 times, *en place*.

en l'air

Jeté on L ft., crossing R leg over L leg, sufficiently to produce a half turn, arms 4th pos., L up, feet finish 5th pos., L front (1st ct.).

Assemblé, arms 3rd pos. (2nd ct.), *assemblé*, arms 3rd pos. (3rd ct.).

Repeat 8 times.



XXXIV Pas de Basque

CHOPIN

Preparation


Tempo giusto

The musical score for Chopin's XXXIV Pas de Basque, Op. 99, is presented in a single system with six staves. The key signature is D major (three sharps) and the time signature is 3/4. The piece begins with a 'Preparation' section (measures 1-4) and a 'Tempo giusto' section (measures 5-24). The score is written for piano (p) and mezzo-forte (mf). The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-12, the fourth system measures 13-16, the fifth system measures 17-20, and the sixth system measures 21-24. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The piece concludes with a 'Fine' marking.

PAS de BOURÉE (simple et changé) (Faggot Step)

Preparation—Feet: R ft. forward, L ft. back half 4th pos.
Arms 1st pos.

Music—4/4 (or 2/4 or 6/8—4/4 is best).

Rhythm of exercise— 

Complete movement—4 cts.—beginning on the part meas.,
ct. “four and one,” “two and three.”

Simple

With weight on R ft. forward, slightly raise R heel and bring
L ft. to R rear 5th pos., taking weight on L ft. (ct. “four”),
Step R a very little on R ft. (c. “and”).

Step L ft. flat in 5th pos. rear with small *plié* L knee, swing-
ing R ft. out to diagonal R front, slightly *en l’air* (ct.
“one”),

Bring R ft. around back of L ft. in rear 5th pos., taking weight
on R ft. (ct. “two”),

Step L a very little on L ft. (ct. “and”),

Step R ft. flat in 5th pos. rear with small *plié* R knee, swing-
ing L ft. out to diagonal L front slightly raised (ct. “three”).

Repeat 16 times moving slightly backward.

Repeat 16 times moving forward by bringing ft. each time to
5th pos. front instead of rear.

Changé

Execution same as for *simple*, except that every step reverses the
5th pos. of feet. If L ft. is in 5th pos. rear on 1st step, it
will cross R stepping flat and *plié* in 5th pos. front on the
3rd step.

Bourré means “rammed,” “stuffed.”

Bourrée (n) means “faggot.” (Name of an old dance from
which this step was taken).



XXXV Pas de Bourrée

SCHUMANN

Preparation

Animato (♩ = 176)

mf

Fine

*p**pp*

XXXVI


PAS de ZÉPHIRE

(Zephyr Step)



Preparation—Feet, weight on R ft. forward, L ft. back in half 4th pos.
Arms 5th pos. *épaulement* R shoulder front. R arm up.

Music—6/8 dreamy, barcarolle style (accents on 1st and 4th cts.).

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas.

Slide L ft. to R ft., cutting R ft. from place and taking weight L ft., arms to 3rd pos. (1st ct.).

R ft. goes to back, in half 4th pos. R., weight still on L ft., arms 5th pos. (2nd ct.)

Plié L leg, arms 5th pos. (3rd ct.).

Sauté on L ft. bringing R ft. from back, half 4th pos. (stretching movement in half circle, touching the floor lightly in transit through 1st pos.) to front half 4th pos., arms in 4th pos. (4th and 5th cts.).

Transfer weight forward to R ft., coming to original position, arms 5th pos. (6th ct.).

Repeat 8 times R forward.

Repeat 8 times L forward.

Repeat 8 times alternating (instead of merely transferring weight to R ft. on 6th ct., jump on it, bringing L ft. from back half 4th pos. to front half 4th pos., through 1st pos., finishing with weight on L ft. forward—reverse after each step).

Pas de Zéphire derives its name from Greek mythology. The west wind was called Zephyr. It implies gentle, attractive quality.



XXXVI
Pas de Zéphire

75

DELIBES

Preparation Allegro moderato

pp

mf *pp*

mf *D.S. to dotted line ending*

XXXVII

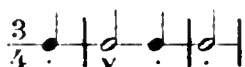
PAS de CUISSE

(Thigh Step)



Preparation—Feet 1st pos.
Arms 2nd pos.

Music— $\frac{3}{4}$ Waltz (strong accents on 1st and 3rd cts. of meas.).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—2 meas.

Grand plié in 1st pos. on incomplete 1st meas. of music. On next, swing R ft. to half 2nd pos., still staying in *grand plié* on L supporting leg (1st ct.).

Change, bringing both ft. into 1st pos. *grand plié* on accent (3rd ct.). *Grand plié* R ft. 1st pos. as L ft. swings out to half 2nd pos. (1st ct. of next meas.).

Change, bringing both ft. into 1st pos. *grand plié* on accent (3rd ct.). Repeat 8 times, constantly *grand plié* on the supporting leg. Repeat 8 times, stretching free leg to 4th pos. forward and back instead of to 2nd pos. as above.

"*Temps de cuisse*" means thigh exercise without change of weight—therefore it is used by some authorities for the swinging of the free leg while supporting foot stands in 1st pos., both knees kept straight.



Pas (ou Temps) de Cuisse

CHOPIN

Préparation

Allegro quasi moderato $\text{♩} = 96$


The musical score is written for piano and bass. It begins with a 'Préparation' section in 3/4 time, key of B-flat major. The tempo is 'Allegro quasi moderato' with a quarter note equal to 96 beats per minute. The score is marked with 'Led.' and asterisks for fingerings. The dynamics range from *mf* to *ff*. The piece concludes with a 'Fine' marking.

XXXVIII

PAS BOITEUX**(Limping Step)**

Preparation—Feet 5th pos., R ft. front.
Arms 1st pos.

Music —3/4 Mazurka time.

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—1 meas.

R ft. takes the weight in a long springing slide forward, L ft. extended behind, arms to 2nd pos. (1st ct.).

Hop on R ft., swinging L ft. forward, arms 2nd pos. (2nd ct.).

Leap onto L ft., R ft. extended behind, arms to 1st pos. (3rd ct.).

Repeat 8 times, R ft. leading forward.

Repeat 8 times, L ft. leading forward.

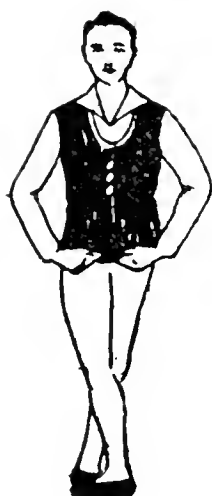
Repeat 8 times, R ft. leading backward.

Repeat 8 times, L ft. leading backward.

Repeat 8 times, R ft. leading in circle.

Repeat 8 times, L ft. leading in circle.

Never alternate, for then it would lose the significance of its name.



XXXVIII
Pas Boiteux

79

CHOPIN

Preparation Allegretto

The musical score is written for piano and bass. It begins with a 'Preparation' section in 3/4 time, marked with a piano (*p.*) dynamic. The main section is in 3/4 time and marked 'Allegretto'. The score includes various musical notations such as dynamics (*p.*, *cresc.*, *fz.*), articulation (accents, slurs), and repeat signs (double bar lines with dots). The piece concludes with a 'Fine' marking and a 'D.S.' (Da Capo) instruction. The score is arranged in six systems, each with a piano and bass staff. The piano staff is on the top line of each system, and the bass staff is on the bottom line. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The piece is in 3/4 time. The score includes various musical notations such as dynamics (*p.*, *cresc.*, *fz.*), articulation (accents, slurs), and repeat signs (double bar lines with dots). The piece concludes with a 'Fine' marking and a 'D.S.' (Da Capo) instruction.

XXXIX


PAS BALLOTTÉ

(Tossing Step)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music— $3/4$ (Waltz with Mazurka rhythm).

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—1 meas. (counting “three, one, two”).

With weight on R ft., swing L ft. to front L diagonally *en l'air* and back to 3rd pos. front, cutting R ft. to rear diagonally R *en l'air* (ct. “three” on the part meas.).

With weight on L ft., swing R ft. to front R diagonally *en l'air*, and back to 3rd pos. front, cutting L ft. to rear diagonally L *en l'air* (ct. “one” on 1st ct. 1st meas.).

Bring L ft. to front of R ft. *sur le cou-de-pied* and toss it out to diagonally front L *en l'air* (ct. “two” on 2nd ct. of 1st meas.).

Repeat 8 times L ft.

Repeat 8 times R ft.

or alternating, forward or backward.

Toe of foot *en l'air* should be well pointed.

When Pas Ballotté is done to $2/4$ Tempo as in the English sailors' horn-pipes and other dances the raised foot is tossed twice, alternate front and back position *sur le cou-de-pied* instead of once as in $3/4$ Tempo.

Pas Ballotté

BRAHMS

Preparation

p *espressivo*

cresc.

1

2

Fine

Finish

D.C.

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

Red. Red. Red. Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. Red.

Red. * Red. * Red. * Red. * Red. * Red. Red.

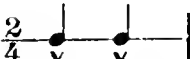
XL

PAS COURANT

(Running Step)

Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—2/4 Allegro.

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 meas. (2 accents).

Short spring forward on ball of R ft., lifting L ft. in back, arms hanging and swinging to R with the body (1st ct.).

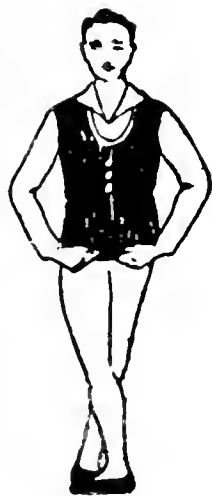
Short spring forward on ball of L ft., lifting R. ft. in back, arms swaying to L with the body (2nd ct.).

Repeat 16, 32 or 64 times, moving in line of direction.

In *running*, both feet are never touching the floor at the same time.

In *walking*, there is a point in every step when both feet must touch the floor at the same time.

In even the lowest *leaping* or throwing steps, both feet are momentarily in the air.



Pas Courant

Allegro moderato

STAUB

Préparation

p Bien marquer les notes formant melodie et pas lié

8va.

Red.

1

2

Red.

D.C.

Fine

XLI


PAS TORTILLÉ

(Twisting Step)



Preparation—Feet 5th pos. R ft. front.
Arms 4th pos.

Music—2/4—Moderato or Hornpipe style.

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—1 meas. counting 4 to a meas. (4 “and” 1, 2, 3).

Slide L ft. to half 2nd pos. (on beginning music, the part meas. ct. 4), quickly bringing L ft. to front of R ft. 5th pos. (ct. “and”).

With weight on L ft. and ball of R ft. raise R heel, slightly bending R knee, L knee straight (1st ct.).

Put down R heel, taking weight on it, at same time raising L heel, bending L knee, R knee straight (2nd ct.).

Put down L heel, taking weight on it, at same time raising R heel, bending R knee, L knee straight (3rd ct.).

Feet are now in 5th pos. L ft. front, R heel raised, R knee slightly bent.

Repeat reversing—sliding R ft. to half 2nd pos. (ct. 4), then quickly bring R ft. to front of L ft. 5th pos. (ct. “and”) and so on.

Repeat 8 times alternating forward.

Repeat 8 times alternating backward.

XLI Tortillé

85

HAYDN

Preparation

mf *cresc.*

fz. *f* *dim.*

p

cresc. *f*

Minore

1

2

p

1 2

p

D.S. al Fine

Alexis Kosloff

XLI I

BONDISSANT


(Bounding Step)



Preparation—Feet 5th pos. L ft. front.

Arms 1st pos., *épaulement*, left shoulder front.

Music—3/4 Mazurka.

Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—1 meas.

Plié on the incomplete first meas. of music (ct. “and”).

Spring to R diagonal front, landing on R ft., turning body to L, bringing L ft. to back of R *sur le cou-de-pied*, and arms to 4th pos. (1st ct.).

Turn slightly L on R ft., inward turn (2nd ct.).

Bring L ft. front in 5th pos. as at first (3rd ct.).

There is a technical difference between *bondir* (to bound), *sauter* (to hop), and *jeter* (to throw). *Bounding* is a change of weight implying buoyancy; *hopping* is done on one foot without change of weight; *throwing* is a leap, a change of weight implying firmness.



XLII
Bondissant

87

MOSZKOWSKI

Preparation Allegro moderato

ff *energico* *sfz* *ff* *Fine* *p*

amorosamente

f marcato

sfz *D.S. al Fine*

Alexis Kosloff


Part II

Advanced

XLIII
SOUBRESAUT
(Gambol)

Preparation—Feet 5th pos. R ft. front.
Arms 1st pos., *épaulement*, R shoulder front.

Music—6/8—Tarantella time (accents on 1st and 4th cts. of each meas.).

Rhythm of exercise— $\frac{6}{8}$ 

Complete movement—1 meas. (2 accents).

Leap from R ft. to R side, turning body R, bringing arms to 2nd pos. (1st accent—1st ct.).

Turn, keeping feet together till just on point of landing (2nd and 3rd cts.).

Land on R ft. with L leg extended back in a horizontal line from hip, arms 2nd pos. (2nd accent of 1st meas.—4th ct. of 1st meas.).

Lower L ft. to 5th pos. and arms to 1st pos. (ct. 5 and 6 of 1st meas.).

Repeat 8 times leaping R.

Repeat 8 times leaping L (reversing).



Soubresaut

HELLER

Preparation

Presto

The musical score for "Soubresaut" is written for piano and bass. It begins with a "Preparation" section in 6/8 time, followed by a "Presto" section. The score is divided into five systems. The first system shows the initial chords and a bass line. The second system features a series of chords with a bass line, marked with *sf* and *f*. The third system continues the chordal texture, marked with *f* and *sf*. The fourth system includes a section marked "Fine" and a "D.C. al Fine" instruction. The fifth system shows a final section with a bass line and a "D.C. al Fine" instruction. The score is arranged by Alexis Kasloff.

Alexis Kasloff


XLIV

PIQUÉ

(Stabbing Step)

Preparation—Feet 5th pos. R ft. front, *en face*.
Arms 1st pos.

Music—4/4 very staccato.

Rhythm of Exercise— 

Complete movement—on each ct.

Bend R knee, bring R ft., *passé la jambe*, ankle to front of very straight L knee, arms to 3rd pos. (extra ct. in part meas. on the ct. "and").

R ft. to 5th pos. in back, straighten knee and drop arms slightly (1st ct.).

Bend L knee, bring L ft. *passé la jambe*, ankle to front of very straight R knee, arms to 3rd pos. ct. "and").

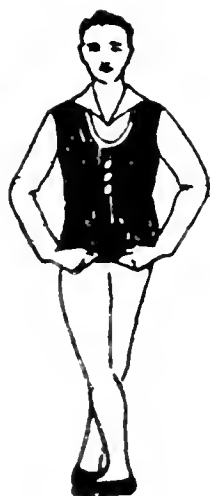
L ft. to 5th pos. in back, straighten knee and drop arms slightly (2nd ct.).

Repeat 32 times moving backward.

Repeat 32 times moving forward (by reversing movements).

(*Piqué* is from *piquer*—to sting, to stab.)

This step is done only on the toe and is like the movement made by the needle of a sewing machine.



XLIV
Piqué

93

CHOPIN

Preparation Agitato (♩ = 120)

XLV

ADAGIO

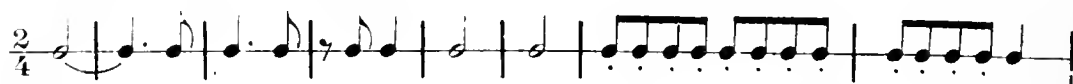
(Slow movement)



Preparation—Feet 5th pos. R ft. front.
Arms 2nd pos.

Music—2/4 Andante (though the Adagio may be done to other slow tempos).

Rhythm of exercise—



Complete movement—8 meas. (of 2 cts. each).

Grand plié en croisé, arms to 1st pos. for 2 cts. 1st meas.

Rise, arms to 2nd pos. (ct. "one"), *elevé* to half toe, arms 5th pos. *en croisé* (ct. "two"), drop L heel, bringing R ft., with knee slightly bent, to front, toe well pointed down a little above L ft. (ct. "and") 2nd meas.

Plié L knee, sending R ft. straight out to front, and arms to 3rd pos. (ct. "one and two"); straighten L knee, sending R ft. directly to R side horizontal from hip, with arms to 2nd pos. (ct. "and") 3rd meas.

Hold position (ct. "one"), *flic-flac* into *attitude croisée en arrière*, arms 6th pos. (ct. "and two and") 4th meas.

Grand plié on supporting L leg, R leg in *attitude croisée en arrière*, bringing arms to 4th pos. (2 cts.) 5th meas.

Rise, bringing arms to 3rd pos. (2 cts.) 6th meas.

Pas de bourrée en tournant (3 full cts.), finishing in original pos., feet 5th, arms 2nd (1 ct.) 7th and 8th meas.

Repeat on L ft.



XLV
Adagio

95

TSCHAIKOWSKI

Preparation

Andante cantabile

la melodia molta espress

mf

dim.

p

pp

ppp

Fine

ppp

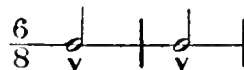
PETITE PIROUETTE

Sur le cou-de-pied

Preparation—Feet 5th pos. R ft. front.

Arms 1st pos., *épaulement*, R shoulder front.

Rhythm of exercise—



Music—6/8 Moderato. Complete movement—2 meas.

Step to 2nd pos. with R ft. and bring arms to 2nd pos. (2 cts.—1 meas.).

Demi plié to give impetus to the turn which follows—sharply straighten R leg into position as support, bring L ft. quickly to front of R ft. *sur le cou-de-pied*, the arms aiding the turning impetus by swinging forcefully into 1st pos. while whole turn is taken on toe of R ft. After completing turn bring L ft. down to 5th pos. (2 cts.—1 meas.).

Repeat 8 times, turning R.

Repeat 8 times, turning L, reversing all.

In *pirouette*, the face should be turned away from the spectator as short a time as possible.

This *pirouette* may be practised in a double or even triple turn on the supporting leg.

It is the simplest of the *pirouettes*, but it must be an artistically executed complete “turn of the body upon the point of one foot” to deserve its name. “*Pirouette*” is a diminutive of the French dialectal word “*piroue*,” meaning a whirligig or little wheel.



Petit Pirouette

sur le cou-de-pied

GODARD

Preparation


The musical score is written for piano and violin. The piano part is in 6/8 time with a key signature of one sharp (F#). The violin part is in 6/8 time with a key signature of one sharp (F#). The score is divided into five systems. The first system is labeled 'Preparation'. The second system continues the preparation. The third system includes dynamics: *cresc.*, *ff*, *pp*, and *cresc.*. The fourth system includes dynamics: *ff*, *pp*, and *f*. The fifth system includes dynamics: *sf* and *Fine*. The score includes various musical notations such as slurs, ties, and articulation marks.

XLVII

PIROUETTE, à la Seconde (In second en l'air)

Preparation—Feet 5th pos., R ft. front.
Arms 1st pos., *épaulement*, R
shoulder front.

Music—4/4—Allegro (4 accents)—(or 2/4 or
6/8, having 2 accents).

Rhythm of exercise— $\frac{4}{4}$ 

Complete movement—1 meas. of 4/4.

En dehors (outside turn).

Step R ft. to 2nd pos., strongly, *plié* with turning impulse, arms to 2nd pos. (1st accent).

Lift L leg to horizontal, hip high 2nd pos., while quickly straightening R knee, turning on R supporting leg, both knees very straight, swinging arms up to 3rd pos. to aid turning (2nd accent).

Continuing these positions while turning (3rd accent).

Finish, bringing L leg down, taking the weight on L ft., raising R ft. to front of L leg, *sur le cou-de-pied*, and arms to 1st pos. (4th accent).

For *en dedans* (inside turn) reverse directions, turning to L.

Repeat 8 times to R (*en dehors*) on R ft.

Repeat 8 times to L (*en dedans*) on R ft.

Reverse all on L ft.



Pirouette, à la Seconde

CHAMINADE

Preparation Allegro risoluto (♩ = 152)

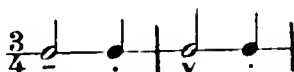
The musical score is written for piano and right hand (r.h.). It begins with a preparation section marked 'Allegro risoluto' with a tempo of 152 beats per minute. The key signature has two flats (B-flat major). The score is divided into six systems. The first system starts with a mezzo-forte (mf) dynamic and includes a right-hand part with a slur and a left-hand part with a triplet. The second system begins with a piano (p) dynamic and features a right-hand part with a slur and a left-hand part with a triplet. The third system starts with a forte (f) dynamic, followed by a fortissimo (ff) section with a slur. The fourth system begins with a pianissimo (pp) dynamic and includes a 'dolcissimo' marking. The fifth system starts with a piano (p) dynamic and includes a 'poco cresc.' marking. The sixth system begins with a piano (p) dynamic and includes a 'dolce' marking. The piece concludes with a 'Fine' marking. Various performance instructions such as 'mf', 'p', 'f', 'ff', 'pp', 'dolcissimo', 'poco cresc.', and 'dolce' are used throughout the score. The score also includes a 'Preparation' section and a 'Fine' marking at the end.

XLVIII

PIROUETTE

(En attitude et en arabesque)

Preparation—Feet 5th pos., R ft. front.

Arms 1st pos., *épaulement*, R
shoulder front.Music— $\frac{3}{4}$ —(with main accent on 1st ct. of
each meas.).Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—2 meas.

Step forward on R ft. in attitude position, arms 6th
pos. (1st ct., 1st accent, not the part meas.).

Hold (2nd ct.).

Quick *plié* (3rd ct.).Take weight on L ft., with strong turning impulse
straightening both knees; the L knee straight
for the whole turn, the R knee relaxed im-
mediately to bring R ft. up in back, knee bent
during turn; swing arms in same 6th pos. around
to L with body (4th ct.—2nd accent).
with body (4th ct.—2nd accent).Turning *en arabesque* (5th ct.).Finish with R ft. front of L leg, *sur le cou-de-pied*,
and arms to 1st pos. (6th ct.).

Repeat 8 times, turning L.

Repeat 8 times, turning R on R ft. (reversing
directions of movement).Outward *pirouettes* usually end *sur le cou-de-
pied*, and the inward, either *en attitude*, *en
arabesque* or with a *pas de Basque*.

Pirouette, en attitude
et en arabesque

SCHUMANN

Preparation

Con umore (♩.72)

mf *sf* *con Led.* *ff* *sf* *Fine* *p* *f* *sf* *D.C. al Fine*

XLIX


TOUR EN L'AIR

(Turn in the air)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—2/4 Allegretto.

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement—2 meas. (making 4 cts.).

Demi plié, feeling impulse to turn R (1st ct.).

Strong jump both ft., turning R in the air, arms to 3rd pos. (2nd ct.).

Landing both feet in reversed 5th pos.—L ft. front, arms 2nd pos. (3rd ct.).

Bring arms to 1st pos., ready to repeat to L (4th ct.).
Repeat 8 times, alternating R and L turns.



Tour en l'air

CHAMINADE

Preparation

Allegretto

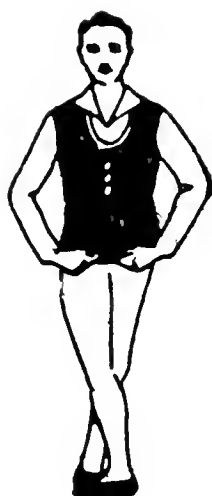
The musical score for "Tour en l'air" by Alexis Kosloff is written for piano. It begins with a "Preparation" section in 2/4 time, key of B-flat major. The tempo is marked "Allegretto". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also repeat signs, first and second endings, and a "Fine" marking. The score concludes with a "D.S. al Fine" instruction. The composer's name, Alexis Kosloff, is printed at the bottom.

Alexis Kosloff

L

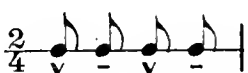
PIROUETTE FOUETTÉE

(Whipped pirouette)



Preparation—Feet 5th pos., R ft. front, *en face*.
Arms 1st pos.

Music—2/4 or 12/8—Allegro.

Rhythm of exercise— $\frac{2}{4}$ 

Complete movement described using 1 meas.
(counting 4 to a meas.).

Whip R leg up to 2nd pos. *en l'air*, horizontal line from hip, *elevé* on straight leg, and arms to 2nd pos., with impulse to turn R (1st ct.).

Turn whole turn R with force on L ft., bending R leg *passé la jambe*, ankle in front of L knee, very straight L knee, and bringing arms to 1st pos. (2nd ct.).

Lower L heel for a moment then *elevé* and arms to 2nd pos., giving renewed impulse to turning; whip R ft. out to R side, in horizontal line from hip, still turning on L ft., with very straight knee; accent comes on the "whip" (3rd ct.).

Turning whole turn R again, constantly on same L ft. bending R leg *passé la jambe*, and arms to 1st pos. (4th ct.).

Repeat 16 times, turning R on L ft.

Repeat 16 times, turning L on R ft.



Pirouette Fouettée

LAVALLÉE

Préparation Allegretto

fleggiere

cresc.

ff

ff

D.C. al Fine

Fine

Alexis Kosloff

Red.

LI

CHAINÉ


(Turns linked chain fashion)

Preparation—Feet 5th pos. R ft. front.

Arms 1st pos. *épaulement* R shoulder front.

Music—12/8 of 4 cts. (or 4/4 having 4 groups of triplets).

Slow or fast as ability of dancer warrants.

Rhythm of exercise—

Complete movement—2 turns for each meas.

Step R ft. to R side, making half turn on it, bringing arms to 2nd pos. L ft *sur le cou-de-pied* (1 ct.).Step on L ft. continuing other half of turn, arms to 1st pos. R ft. *sur le cou-de-pied* (2nd ct.).In very fast *chainé* keep arms all the time in 3rd pos.

Repeat 16 times turning R in straight line.

Repeat 16 times turning L in straight line.

Repeat 16 times turning R in circle.

Repeat 16 times turning L in circle.

Chainé is a series of unbroken turns in a given direction, formed of half turns on alternating feet. Do not confuse with *pirouette* which is a whole turn on one foot.

LI
Chaîné

107

RACHMANINOFF

Preparation Agitato

sfff *ff* *mf* *cresc.* *dim.* *mf* *dim.* *f* *dim.* *Fine* *Finis*

D.S. al Fine

Alexis Kosloff

LII

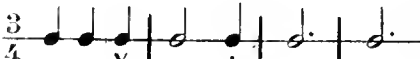
RENVERSE

(Inverted—the “turned over” step)



Preparation—Feet 5th pos. R ft. front.

Arms 1st pos.

Music— $\frac{3}{4}$ (Waltz rhythm).Rhythm of exercise— $\frac{3}{4}$ 

Complete movement—4 meas.

Weight on L ft., arms to 5th pos. Lift R knee to height of hip, pointing toe well down to L knee, L supporting leg very straight (1st ct.),

Stretch R leg to front and on in circular horizontal line to side (2nd ct.).

Continue moving R leg in same circular line, and as it reaches straight back, jump on L ft. bending body forward, arms to 4th pos. (3rd ct.) preparing for R turn,

Step on R ft., *croisé en dehors*, turning body bent back from waist line, facing up and around toward R, arms 4th, R arm up while turning (1st and 2nd cts. of 2nd meas.),

Step on L ft. backwards, keep on turning R, body is bent backward, facing up, arms 4th pos. (3rd ct. of 2nd meas.),

Finish the turn (one whole turn), stepping on R ft., body upright, arms 2nd pos. (1st, 2nd and 3rd ct. of 3rd meas.),

Feet 5th pos. R ft. front, arms 1st pos. hold (4th whole meas.),

Repeat 4 times.

Repeat 4 times turning L.



LII Renversé

109

CHAMINADE

Preparation Moderato

p

cresc.

l.h.

p

dim.

f

dim.

pp

leggiere più vivo

1 2

pp

Fine

Alexis Kosloff

LIII

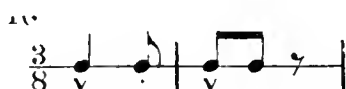
CABRIOLE

(Caper—literally a goat leap)



Preparation—Feet 5th pos. R ft. front.
Arms 1st pos.

Music—3/8 Allegro (accents on 1st and 3rd cts.
of each meas.).

Rhythm of exercise— $\frac{3}{8}$ 

Complete movement—2 meas.

Simple *cabriolet*

Demi plié with weight on R ft., arms 1st pos. (1st
and 2nd cts.).

Leap high diagonally forward and, while in air, hit
calf of R leg with calf of L leg, arms 3rd pos.
(3rd ct.).

Land on L ft., keeping R ft. extended forward, arms
to 1st pos. (1st ct. of 2nd meas.).

Dropping R ft. back to 5th pos. front, arms 1st pos.
(2nd and 3rd cts.).

Repeat 8 times R forward.

Repeat 8 times L forward.

Repeat 8 times alternating forward.

Repeat 8 times alternating backward.

Repeat 8 times alternating to side.

Repeat 8 times *en tournant*.

Cabri is a young goat.

In character dancing *cabriolet* is made hitting the heels
en l'air instead of the calves.

There are many varieties of *cabriolet petite et grande*.



LIIY

Cabriole

MOSKOWSKI

sempre staccato

dim.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a section marked "L. H." (Left Hand) and a "Fine" marking. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#) and the time signature is 2/4. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a prominent bass line with eighth notes and a treble part with chords and eighth notes. The voice part consists of a single line of melody with lyrics written below it.

The musical score for 'The Bird Song' is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with some accompaniment in the bass staff. The score is divided into measures, with some measures containing multiple notes and others being rests. The tempo is marked 'Allegretto' and the time signature is 4/4. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The piece is in the key of B-flat major.

[illegible]

PAS BRISÉ

(Broken Step)

Preparation—Feet 5th pos., L ft. front.
Arms 1st pos., *épaulement* L
shoulder front.

Music—4/4 or 2/4, fast March.

Rhythm of exercise— 

Complete movement—1 meas. (4 cts.).

Slide R ft. to side *en l'air*, arms 2nd pos. (1st ct., ignoring part meas.).

Jump on L ft. to diagonal L front, beating R ft. to front of L ft.—then to back (2nd ct.).

Land on both feet, 5th pos., L ft. front, arms 1st pos., *épaulement* L shoulder front (3rd ct.).

Rest with feet 5th pos. L ft. front (4th ct.).

Repeat 8 times starting L forward.

Repeat 8 times starting R forward.

Repeat 8 times L jumping back R, beating back and front.

Repeat 8 times R jumping back L, beating back and front.

Difference between *brisé* and *entrechat* is: In *brisé* one ft. actually beats while the other only assists the movement. In *entrechat* both feet beat.

Brisé is *assemblé* with beating.



LIV Brisé

113

Preparation

Tempo di Marcia un poco vivace

GRIEG

repeat *sua*

pp *dim.* *L.H.* *pp dolce*

fff Fine

tre corde

Alexis Kosloff

LV
ENTRECHAT
 (Woven or braided beatings)
 Even numbers



Royal



quatre



six



huit

Preparation—Feet 5th pos. R ft. front.

Arms 1st pos.

(same for all)

Music—4/4 Allegro.

Rhythm of exercise—

Royal



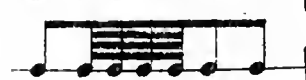
quatre



six



huit



Complete movement—meas. (ct. "one and two and").

Royal

Two beatings (1 with each leg):

(This is the simplest form of *entrechat*, and is like *changement de pieds* with beatings.)

Jump both feet separating and beating calves of the legs together, R ft. front, L ft. back, separating again (all on the upward movement of the jump), arms 1st pos. all the time (ct. "one and"),

Land with feet 5th pos. L ft. front (ct. "two and"),

Rest (ct. "three and four") or repeat the jump, counting "three and four").

Finish with feet 5th pos. reversed each jump.

Repeat 16 times.

Quatre

Four beatings (2 with each leg):

Jump as above—R ft. beats front and back while L ft. is beating back and front, arms 3rd pos. (ct. "one and"),

Land with feet 5th pos. R ft. front as at start (ct. "two and"),

Rest or repeat jump (ct. "three and four").

Repeat 16 times.

Six

Six beatings (3 with each leg):

Jump as above—R ft. beats front, back and front, while L ft. is beating back, front and back, arms 3rd pos. (ct. "one and"),

Land with feet 5th pos. L ft. front reversed each jump (ct. "two and"),

Rest or repeat as above (ct. "three and four").

Repeat 8 or 16 times.

Huit

Eight beatings (4 with each leg):

Jump as above—R ft. beats front, back, front and back, while L ft. is beating back, front, back and front, arms 3rd pos. (ct. "two and").

Land with feet 5th pos. R ft. front as at start (ct. "two and"), Rest or repeat as above (ct. "three and four").

Repeat 8 or 16 times.

Entrechat

Royal, Quatre, Six et Huit.

MOSKOWSKI

Preparation

ten possible

(ten.)

più f

f

marcato

p

più f

marcato

D.S. al Fine

Fine

The musical score is written for piano in G major, 2/4 time. It consists of five systems of staves. The first system begins with a 'Preparation' section marked with two accents (^) on the first two notes. This is followed by a section marked 'ten possible' and '(ten.)' with a tenuto line. The second system starts with 'più f' and features a crescendo. The third system begins with 'f' and ends with 'Fine'. The fourth system starts with 'marcato' and 'p', followed by a decrescendo. The fifth system begins with 'più f' and 'marcato', leading to a section marked 'D.S. al Fine' and ending with a repeat sign (§).

LVI
ENTRECHAT
 (Woven or braided beatings)
 Odd numbers



Preparation—Feet 5th pos. L ft. front.

Arms 1st pos.

(same for all)

Music—2/4 Allegretto.

Rhythm of exercise—



Complete movement—1 meas. (counting 2 to a meas.).

Trois

Three beatings (2 with one leg, 1 with the other):

Jump both feet separating and beating calves of the legs together, R ft. back and front and extend to rear, while L ft. is beating front and taking weight, arms 1st pos. (ct. "one and"),

Land on L ft. open pos., R ft. extended back and up (ct. "two").

Repeat 16 times

Cinq

Five beatings (3 with one leg, 2 with the other):

Jump as above, R ft. beats back and front, while L ft. is beating front, back and front and extended to rear, arms 3rd pos. (ct. "one and"),

Land on R ft. open pos., L ft. extended back and up (ct. "two").

Repeat 16 times.

Cinq a terre

Five beatings (ending in closed pos.):

From 5th pos. L ft. front—*grand assemblé*, sending R leg to side horizontal from hip and down, beating in back, separating both legs, R ft. beating front and back while L ft. beats back and front, arms 5th pos. (ct. "one and"),

Land in closed 5th pos. R ft. front (reverse of start)—(ct. "two").

Repeat 16 times.

Sept

Seven beatings (4 with one leg, 3 with the other):

Jump both feet separating and beating calves together, R ft. back, front, back and front and extend to rear, while L ft. beats front, back and front and takes the weight, arms 5th pos. (ct. "one and"),

Land on L ft., open pos., R ft. extended rear horizontally, *en attitude, croisé* (ct. "two").

Repeat 16 times.

LVI
Entrechats

117

Trois, Cinq, et Sept.

MOSZKOWSKI

Preparation Allegretto

The musical score for 'Entrechats' by Moszkowski is presented in five systems. The first system begins with a 'Preparation' section in 2/4 time, key of B-flat major, marked 'Allegretto'. The tempo is indicated by a 'p' (piano) dynamic. The score features various musical notations including triplets, slurs, and dynamic markings such as *p*, *f*, *sf*, *ten*, and *pp*. The piece concludes with a 'Fine' marking. The score is arranged for piano and includes a 'Preparation' section and an 'Allegretto' section. The tempo is indicated by a 'p' (piano) dynamic. The score features various musical notations including triplets, slurs, and dynamic markings such as *p*, *f*, *sf*, *ten*, and *pp*. The piece concludes with a 'Fine' marking.

Potpourri of Exercises

POTPOURRI OF EXERCISES

Introduction—(4 beats or counts)	1 meas.	(1)
Rest on counts of 1 and 2. On 3, step forward R. ft., body turned with L shoulder front, arm raised high front diagonal, hand slightly up. R shoulder back, arm extended diagonally down in line with hip. Hold attitude during 4th count	1 meas.	(1)
I.— <i>Port de Bras L</i>	1 meas.	(2)
Hold and rest	1 meas.	(3)
<i>Port de Bras L</i>	1 meas.	(4)
Hold and rest	1 meas.	(5)
Three <i>Battements tendus</i> , resting on 4th count	1 meas.	(6)
Three <i>Battements tendus</i> , resting on 4th count	1 meas.	(7)
First phrase	6 meas.	
II.—Seven <i>Pas de Bourrée en tournant</i> , on 8th raise R. leg front for <i>Grand Battements</i>	1 meas.	(8)
<i>Grand Battement</i> —R. front on 1st and 2d count. Back L. ft. on 3d and 4th	1 meas.	(9)
<i>Grand Battement</i> —R. to side on 1st and 2d count. L. to side on 3rd and 4th	1 meas.	(10)
Four <i>Glissades</i> to R. side	1 meas.	(11)
Repeat <i>Bourrées</i> , <i>Grand Battements</i> , and <i>Glissades</i>	4 meas.	(12, 13)
		14 & 15)
Second phrase	8 meas.	
III.—[Same melody as phrase I.]		
<i>Port de Bras R.</i>	1 meas.	(16)
Hold and rest	1 meas.	(17)
<i>Port de Bras R.</i>	1 meas.	(18)
Hold and rest	1 meas.	(19)
Third phrase	4 meas.	
IV.— <i>Assemblé</i> —1st count, hold 2d. <i>Assemblé</i> 3rd, hold 4th	1 meas.	(20)
<i>Pas Echappé</i> —1st count, hold 2d. <i>Jeté</i> 3rd, start <i>Bourrée</i> on 4th	1 meas.	(21)
<i>Pas de Bourrée, en tournant</i> (turning R.) for 8 counts (16 steps)	2 meas.	(22 & 23)
Repeat <i>Assemblé</i> , <i>Echappé</i> , <i>Jeté</i> and <i>Bourrée</i>	4 meas.	(24, 25)
		26 & 27)
Fourth phrase	8 meas.	
V.— <i>Chassé</i> front—1st count, <i>Chassé</i> back—2d count.		
<i>Chassé</i> front—3rd count, <i>Chassé</i> back 4th count	1 meas.	(28)
<i>Chassé</i> R. side 1st count, <i>Chassé</i> L. side 2d count.		
<i>Chassé</i> R. side 3rd count, <i>Chassé</i> L. side 4th count	1 meas.	(29)
<i>Pas de Basque</i> , turning, 4 times	2 meas.	(30 & 31)
<i>Assemblé</i> on 1st and 3rd count of each measure, 8 times	4 meas.	(32, 33)
		34 & 35)
Fifth phrase	8 meas.	
VI.—Two <i>Pas de Chat</i> —1st and 3rd count	1 meas.	(36)
Three small <i>Pas de Chat</i> —1st, 2d and 3rd count, resting on 4th	1 meas.	(37)
Three <i>Echappés</i> —1st, 2d and 3rd count, resting on 4th	1 meas.	(38)
Three <i>Echappés</i> —1st, 2d and 3rd count, resting on 4th	1 meas.	(39)
Small <i>pirouettes</i> —4, 3, 2, or 1 to a measure	4 meas.	(40, 41)
		42 & 43)
Sixth phrase	8 meas.	
VII.— <i>Châiné</i> —forming a circle	8 meas.	(44 to 51)
Seventh phrase	8 meas.	
VIII.— <i>Ballonné</i> —4 times	4 meas.	(52, 53)
		54 & 55)
Eighth phrase	4 meas.	

IX.— <i>Pas de Bourrée</i> —16 steps	2 meas. (56 & 57)
<i>Grand Plié</i>	6 meas. (58 to 63)
Ninth phrase	8 meas.
[Same melody as phrase I.]	
X.— <i>Relevé</i> —front and side and to 5th position	1 meas. (64)
<i>Relevé</i> —front and side and to 1st position	1 meas. (65)
<i>Grand Rond de Jambe</i> , 2 counts. Repeat, 2 counts	1 meas. (66)
Four <i>Battements Serrés en tournant</i>	1 meas. (67)
Four <i>Battements Serrés en tournant</i>	1 meas. (68)
Four <i>Battements Serrés en tournant</i>	1 meas. (69)
Tenth phrase	6 meas.
XI.—[Same melody as phrase II.]	
<i>Ballonné</i> , 2 counts. <i>Ballonné</i> , 2 counts	1 meas. (70)
<i>Pas de Chat</i> , 2 counts. <i>Pas de Bourrée en tournant</i> , 2 counts	1 meas. (71)
<i>Chassé</i> front, back, front, back	1 meas. (72)
<i>Pas Echappé</i> , 1st count, hold 2nd count. 5th position, 3rd and 4th counts	1 meas. (73)
Repeat measures 70, 71, 72 and 73	4 meas. (74, 75 76 & 77)
Eleventh phrase	8 meas.
XII.—[Same melody as phrase III.]	
<i>Relevé</i> up—for 4 counts	1 meas. (78)
down—for 4 counts	1 meas. (79)
<i>Relevé</i> up—for 4 counts	1 meas. (80)
down—for 4 counts	1 meas. (81)
Twelfth phrase	4 meas.
XIII.—[Melody reminiscent of phrases IV and V.]	
<i>Arabesque</i> —L. arm front—hold pose	1 meas. (82)
<i>Arabesque</i> , turning L.	3 meas. (83, 84 & 85)
<i>Arabesque</i> —R. arm front—hold pose	1 meas. (86)
<i>Arabesque</i> , turning R.	4 meas. (87, 88 89 & 90)
Gradually into 5th position (on 1st count of meas. 92)	2 meas. (91 & 92)
Thirteenth phrase	1 meas.
XIV.—[Same melody as phrase VI.]	
<i>Jeté</i> , 1 count, <i>Pas de Bourrée en tournant</i> , 3 counts	1 meas. (95)
<i>Jeté</i> , 1 count, <i>Pas de Bourrée en tournant</i> , 3 counts	1 meas. (93)
<i>Jeté</i> , 1 count, <i>Pas de Bourrée en tournant</i> , 3 counts	1 meas. (94)
<i>Jeté</i> , 1 count, <i>Pas de Bourrée en tournant</i> , 3 counts	1 meas. (96)
Fourteenth phrase	4 meas.
XV.—[Melody reminiscent of phrase VII.]	
<i>Chaîné</i> , 12 times for	3 meas. (97, 98 & 99)
<i>Pas de Chat</i> , on 2nd and 4th counts of measure	1 meas. (100)
<i>Pas de Chat</i> , on 2nd count of meas. 101 and	
<i>Pas de Bourrée en tournant</i> on 4th count	1 meas. (101)
Into <i>Arabesque</i> —held	1 meas. (102)
Fifteenth phrase	6 meas.
XVI.— <i>Pas de Bourrée</i> turning slowly into large <i>attitude</i> .	
End in half 4th position, R. ft. front arms up	4 meas. (103, 104, 105, 106)
Sixteenth phrase	4 meas.

Potpourri of Exercises

TSCHAIKOWSKI

Andante cantabile

Piano

The musical score is written for piano and consists of two sections, I and II. Section I contains measures 1 through 6, and Section II contains measures 7 through 15. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *dolce*. The score is divided into two sections, I and II. Section I contains measures 1 through 6, and Section II contains measures 7 through 15. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *dolce*.

III

Section III consists of four measures (16-19). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is in the right hand, featuring eighth and sixteenth notes with slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* (piano) is indicated at the beginning of measure 16.

IV Poco più mosso

Section IV, titled "Poco più mosso", contains measures 20-23. The tempo is slightly increased. The melody continues in the right hand. Measure 20 begins with a *cresc* (crescendo) marking. Measure 22 has a *mf* (mezzo-forte) marking. Measure 23 ends with a *rit.* (ritardando) marking. The left hand accompaniment consists of chords and moving lines.

Section IV continues with measures 24-27. Measure 24 has a *cresc* marking. Measure 26 has a *f* (forte) marking. The melody in the right hand becomes more active with sixteenth notes. The left hand accompaniment continues with chords and moving lines.

V

Section V contains measures 28-31. The melody in the right hand features a wide interval leap in measure 29. Measure 30 has a *pp* (pianissimo) marking. The left hand accompaniment consists of sustained chords and moving lines.

Section V concludes with measures 32-35. The melody in the right hand is a simple, sustained line. The left hand accompaniment consists of moving lines. The lyrics are written below the staff.

32 33 34 35

poco - - a - - poco - acce - - le - ran - - do

cre - - - scen - - - do

VI Allegro energico

Measures 36-39 of section VI. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 36 is marked *mf*. Measure numbers 36, 37, 38, and 39 are indicated below the staff.

Measures 40-43 of section VI. The melody in the right hand continues with eighth and sixteenth notes. Measure 40 is marked *f*. Measure numbers 40, 41, 42, and 43 are indicated below the staff.

VII

Measures 44-47 of section VII. The music features a more complex texture with triplets and sixteenth-note patterns in the right hand. Measure 44 is marked *ff*. Measure numbers 44, 45, 46, and 47 are indicated below the staff.

Measures 48-51 of section VII. The complex texture continues with dense sixteenth-note passages in the right hand. Measure numbers 48, 49, 50, and 51 are indicated below the staff.

VIII

Measures 52-54 of section VIII. The music features a mix of eighth and sixteenth notes in the right hand. Measure numbers 52, 53, and 54 are indicated below the staff.

IX

55 56 57 58

8

m.g. m.d.¹²⁵

molto meno mosso

59 60 61 62 63

m.g. m.d.

mf

dim

p

X Tempo I

dolce 64 65 66

67 68 69

pp m.d.

XI

p 70 71 72

marcato

Measures 73-75 of a musical score in G major (one sharp). The music is in 4/4 time. Measure 73 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 74 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 75 has a treble clef with a half note B4 and a bass clef with a half note B2. The music is written in a grand staff with a brace on the left.

Measures 76-78 of a musical score in G major. Measure 76 has a treble clef with a half note C5 and a bass clef with a half note C2. Measure 77 has a treble clef with a half note D5 and a bass clef with a half note D2. Measure 78 has a treble clef with a half note E5 and a bass clef with a half note E2. The music is written in a grand staff with a brace on the left. A dynamic marking of *mf* is present in measure 78.

Measures 79-81 of a musical score in G major. Measure 79 has a treble clef with a half note F#5 and a bass clef with a half note F#2. Measure 80 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 81 has a treble clef with a half note A5 and a bass clef with a half note A2. The music is written in a grand staff with a brace on the left.

XIII Poco più mosso

Measures 82-84 of a musical score in G major. Measure 82 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 83 has a treble clef with a half note C5 and a bass clef with a half note C2. Measure 84 has a treble clef with a half note D5 and a bass clef with a half note D2. The music is written in a grand staff with a brace on the left. A dynamic marking of *cresc* is present in measure 82, and a dynamic marking of *mf* and a tempo marking of *rit.* are present in measure 84.

Measures 85-87 of a musical score in G major. Measure 85 has a treble clef with a half note E5 and a bass clef with a half note E2. Measure 86 has a treble clef with a half note F#5 and a bass clef with a half note F#2. Measure 87 has a treble clef with a half note G5 and a bass clef with a half note G2. The music is written in a grand staff with a brace on the left. A dynamic marking of *cresc* is present in measure 86.

molto più mosso di - mi - nu - - en - - do 127

88 89 90

Allegro XIV

p 91 92 93

94 95 96

XV *rit.*

97 98 99 100

XVI *Più lento*

101 102 103 104 105 106

Part III

D a n c e s

Le PAPILLON ENCHANTÉ

(The Enchanted Butterfly)

SOLO TOE-DANCE

Costume: Yellow ballet dress, yellow stockings, gold toe slippers; around the head a wreath of buttercups; on the index finger of the right hand, a wire ring supporting a butterfly, five inches high, with black body, and black, yellow and gold gauzy wings. During the whole dance the dancer plays with the butterfly ring.

- | | | |
|------|---|----------------------|
| I. | Introduction. Rest | 2 meas. |
| A. | <i>Pas de Bourrée</i> on toe in circle to R, arms moving from 2nd pos. to 3rd pos. and from 3rd to 2nd | 2 meas. |
| B. | Feet in 5th pos., bend body forward; bring arms to 1st pos. for first 2 cts. | 1 meas. |
| | Straighten body, bringing arms to 3rd pos. on 3rd ct., and rise on toes on 4th ct. | 1 meas. |
| II. | Rest | $\frac{1}{2}$ meas. |
| A. | With arms in 3rd pos., sink down on heels and rise on toes again | $\frac{1}{2}$ meas. |
| B. | <i>Pas de chat</i> to R ride on R ft.; bend both knees, bending body forward, and bring arms to 1st pos. | 1 meas. |
| | Straighten body and bring arms to 3rd pos.; rise on toes in 5th pos. | 1 meas. |
| C. | Take 6 <i>jetés</i> in circle to R, starting with R ft. in front and L ft. back | $1\frac{1}{2}$ meas. |
| D. | Reverse II. A, B and C to L side | 4 meas. |
| E. | Repeat II. A three times | $1\frac{1}{2}$ meas. |
| F. | Take 2 turns to R on R toe, with arms out at side; take one large leap diagonally forward to R on L ft., bringing arms from 1st to 3rd pos. | $\frac{1}{2}$ meas. |
| G. | Rise on L toe, with R ft. up in front and arms in 5th pos.; sink on L heel, bending R knee so that the toe of R ft. will touch L knee; rise on L toe again, bringing R ft. up in back | 1 meas. |
| H. | Repeat all of II. G | 1 meas. |
| I. | Take 3 turns to R on R ft. and rest on 4th | 2 meas. |
| J. | Starting with R ft. take 3 jumps forward, moving diagonally to R | $1\frac{1}{2}$ meas. |
| K. | Take 6 running steps front, starting with R ft., and hold in <i>arabesque</i> on R ft. | $\frac{1}{2}$ meas. |
| III. | A. Holding <i>arabesque</i> position, rise on R toe and sink 4 times, moving diagonally back to L, arms moving from 1st to 3rd pos. and 3rd to 1st | $2\frac{1}{2}$ meas. |
| | B. <i>Pas de Bourrée</i> , and bend L knee, bringing R ft. slightly up in front, arms going from 1st to 2nd pos. | $\frac{1}{2}$ meas. |
| | C. Take one turn to R on R ft. | $\frac{1}{2}$ meas. |
| | D. Repeat II. K and pause $\frac{1}{2}$ meas. | 1 meas. |
| | E. Repeat III. A | $2\frac{1}{2}$ meas. |
| | F. Take 3 <i>Châinés</i> to R side | 1 meas. |
| | G. <i>Pas de Bourrée</i> in same place, swaying arms (from elbow) to L and and R | 1 meas. |
| IV. | A. Standing in 5th pos. (R ft. front), bend both knees and bend body from waist forward, bringing arms to 1st pos.; straighten body and bring arms to 3rd pos. | $\frac{1}{2}$ meas. |
| | B. Take one step back on L ft. and bring R ft. up to L, jump on L ft., turning body to L and bend R knee. When you land, straighten R leg in back, bringing arms from 1st to 3rd pos. | 1 meas. |
| | C. <i>Glissade</i> R., <i>cabriole</i> on L, <i>pas de bourrée</i> , $\frac{1}{2}$ turn to L | 1 meas. |
| | D. <i>Pas de Bourée</i> front, back, front, back, arms going from 1st to 2nd pos. and from 2nd to 1st | $1\frac{1}{2}$ meas. |
| | E. Repeat IV. A. B. and C. | $2\frac{1}{2}$ meas. |
| | F. <i>Pas de Bourrée</i> front, and back | 1 meas. |
| V. | A. Take 8 <i>châinés</i> to R | 4 meas. |
| | B. Moving diagonally back to L (R ft. in front) <i>ciseaux</i> , <i>coupé</i> back, <i>assemblé</i> L | 1 meas. |
| | Repeat V. B three times | 3 meas. |
| VI. | A. Jump to R side on R ft., bringing L ft. up in front, arms in 3rd pos.; <i>pas de bourrée</i> turn to R | 1 meas. |
| | Repeat VI. A three times | 3 meas. |
| VII. | A. Step in <i>arabesque</i> on R ft. and drop to large 4th pos., L ft. in front and arms in 3rd pos. | 1 meas. |

(The enchanted butterfly)

LEO DELIBES

I Allegro

Solo toe - dance

3

This page of musical notation is for piano and consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes. The dynamic marking *f rall.* appears in the middle, and *p* appears towards the end. The bass line consists of simple chords and single notes.

System 2: The second system continues the melodic line in the treble. It includes a section marked *f p* and a section marked *III* with a fermata. The bass line continues with chords and single notes.

System 3: The third system features more complex rhythmic patterns in the treble, including triplets. The bass line continues with chords and single notes.

System 4: The fourth system includes a section with a fermata and a section marked *f*. The bass line continues with chords and single notes.

System 5: The fifth system begins with a section marked *IV* and *tr. m.* (trill). It features a section marked *ff* and a section marked *p*. The bass line continues with chords and single notes.

Throughout the piece, there are various articulation marks, including accents, slurs, and fingerings (e.g., 3, 3, 3, 3). The notation is written in a clear, professional style.



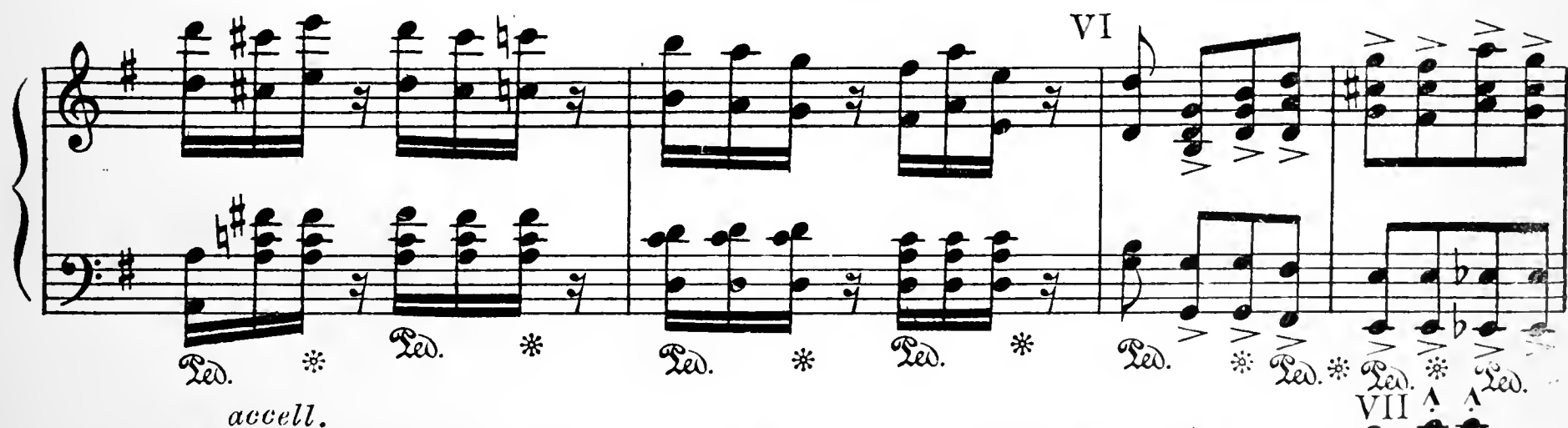
First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a forte (*ff*) dynamic. Bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The system contains four measures. The first measure has a forte (*ff*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a forte (*ff*) dynamic. The fourth measure has a piano (*p*) dynamic. The system ends with a double bar line.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. Bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a forte (*ff*) dynamic. The system ends with a double bar line.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. Bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a forte (*ff*) dynamic. The system ends with a double bar line.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. Bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a forte (*ff*) dynamic. The system ends with a double bar line.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. Bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a forte (*ff*) dynamic. The system ends with a double bar line.

ORIENTAL TORCH DANCE

(SOLO)

In public performance credit must be given for the authorship of this dance.

COSTUME: *Headdress*—a silver cloth band four inches wide encircling the head; attached to it, three six-inch strands of pearls in loops over each ear, and two twelve-inch strands of pearls passing under the chin. *Bolero* of blue velvet bound with silver cloth one inch wide and edged with one-inch pearl fringe (made of very small pearls, each strand ending in one large pearl); at each shoulder four eight-inch strands of pearls caught in loose loops edging the armhole of the bolero; diamond clasp fastening bolero in front—from which to each side two strands of pearls (one ten inches and the other eighteen inches long) are festooned, ending in beaded medallion at each side of the bolero. *Skirt* of grey chiffon with silver lace fifteen inches wide; cloth-of-silver *belt* eight inches wide, below which hang twelve ten-inch strands of pearls. *Harem trousers* of gold-colored silk, gathered around the ankle, under the knee and above the knee. *Feet*—preferably bare, or with soft silver ballet slippers.

Dancer holds a torch, fifteen inches long, burning incense.

- I. A. Introduction: Dancer is off stage for 10 meas. of music. On the 11th meas. she enters at centre, holding pose—with torch in both hands up in back of head, feet in 1st pos.—for 11th and 12th meas. 12 meas.
- II. A. Raise R ft., R knee bent, and extend diagonally to R forward; step on R ft., slightly bending both knees; take 4 small running steps diagonally forward to R, starting with L ft. 2 meas.
- B. Reverse step with L ft. 2 meas.
- C. Standing with both feet together and still holding torch with both hands, bring torch forward and down, and gradually raise it up in front above forehead 3 meas.
- D. Take one step with R ft. crossing forward to L side, both knees bent, L arm at waist in back of body, R arm up in front of head, holding torch, elbow bent 1 meas.
- E. Starting with L ft., both knees bent, keeping body turned front, turning head facing directly over L shoulder, palm of L hand resting on top of head, L elbow bent in front of face, R hand extended to 2nd pos. holding torch, take 6 sinking steps in straight line to L side (R ft. crosses in front) 3 meas.
- F. Turn quickly on R ft. to face R, bringing both arms extended toward L at chest level, holding torch in R hand, body toward front 1 meas.
- G. Arms in same pos. as in II. F, body toward front, face turned over R shoulder, cross L ft. over R ft., take 4 sinking steps in straight line to R side (one to each meas.), finishing in centre of stage, facing front, feet closed, torch in both hands extended forward 4 meas.
- III. A. Step forward on L ft., taking 8 small treading* steps turning to R in place, making complete turn, keeping R ft. in back, L arm in 2nd pos., R hand holding torch above head 4 meas.
- B. With torch in both hands, high in front, take 24 very small sliding steps backward with feet together (6 to a meas.) 4 meas.
- C. Take one step back on L ft., slightly lower torch and gradually drop R arm down and raise torch very high in L hand 4 meas.
- D. Take one step forward on R ft. to L side; arms pass through 1st pos. changing torch to R hand, L arm to 2nd pos., torch in R hand up in front of forehead, R elbow bent 2 meas.
- E. With arms in same pos. as in III. D, L ft. in back, take 4 large treading* steps turning to R in place, making complete turn; finish facing front with torch held high in both hands 2 meas.
- IV. A. Starting with L ft., take 7 sinking steps forward on half-toe and on 8th turn abruptly to R on R ft., torch held high in both hands 4 meas.
- B. Starting with L ft., take 7 sinking steps turning R in circle back to place and on 8th ct. do not step on R ft.; turn abruptly to L on L ft., torch held high in both hands 4 meas.
- C. Slide R ft. slowly forward with pointed toe, slightly lowering arms and torch 2 meas.
- D. Bending body forward, bring base of torch to floor, torch held upright in both hands 2 meas.
- E. Bring arms and body up and bend back, keeping torch upright in both hands 3 meas.
- F. Straighten body and, with torch held high in both hands, *pas de bourrée* turning to L; finish facing front, weight on L ft. R ft. in back 1 meas.
- V. A. Standing with weight on L ft. front, bend both knees and sway body and arms (with torch kept upright in both hands) slowly forward, to side and to back in large circle to L 4 meas.
- B. Repeat, ending in *pas de bourrée* turning R 4 meas.
- C. Standing with weight on R ft. front, swing torch in both hands first to R side and then to L side (1 meas. each) 2 meas.
- D. *Pas de bourrée* turning L, holding torch in front of head in both hands, both elbows bent low 2 meas.
- E. Repeat V. C and D 4 meas.
- VI. A. Starting with R ft., crossing L ft. over R ft., take 2 sinking steps in very large circle around stage—starting with body turned front, arms extended, to 2nd pos., R hand holding torch, head turned facing directly over R shoulder—finishing circle in centre front of stage 16 meas.
- VII. A. Holding torch with both hands extended in front, take an *arabesque* on R ft. and hold 5 meas.
- B. Kneel on both knees, facing audience; bring base of torch to floor, arms extended, head bowed 1 meas.
- C. Straighten body still kneeling and hold torch as high as possible with both hands, head thrown back looking at the torch 1 meas.

*("Treading step": May be done in straight line or turning. In turning the rear foot is half-toe and acts as pivoting point, while forward ft. is flat on floor and takes direction, with knees bending more on flat step than on half-toe step. "Treading" is related to *pas de bourrée* in that the feet are kept closely together. The circle described by the toe of forward ft. in 8 small treading steps turning is the same as that described by 4 large treading steps—the toe divides circle into 8 or 4 parts.)

Torch Dance

Oriental

WACHS

Introd.

I (♩. 112) M^t de pas redoublé

The first section of the score, marked 'I (♩. 112) M^t de pas redoublé', consists of two systems of piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The first system begins with a forte (ff) dynamic. The music features a melody in the right hand with eighth-note patterns and slurs, and a bass line with chords and eighth-note accompaniment. The second system continues the melodic and harmonic development, including some triplet markings.

II *Très rythmé*

The second section, marked 'II Très rythmé', also consists of two systems of piano accompaniment in the same key and time signature. This section is characterized by a more rhythmic and syncopated melody in the right hand. Dynamics include forte (f), fortissimo (ff), and mezzo-forte (f). The bass line provides a steady accompaniment with chords and eighth notes. The section concludes with a final chord in the right hand.

III

sostenuto e ben legato

Section III consists of three systems of piano music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is *sostenuto e ben legato*. The first system begins with a piano (*p*) dynamic. The music features flowing, connected lines in both hands, with many slurs and ties. The second and third systems continue this melodic and harmonic development.

IV *Très rythmé*

Section IV consists of two systems of piano music. The key signature remains three flats. The tempo/mood is *Très rythmé*. The first system starts with a forte (*f*) dynamic and includes accents (^) over several notes. The second system continues the rhythmic pattern, featuring a fortissimo (*ff*) dynamic and more complex rhythmic figures, including some sixteenth-note runs. The music is characterized by a strong, driving rhythm throughout.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with dynamic markings *f*, *ff*, *f*, and *ff*. Bass staff contains mostly whole and half notes with rests.

Repeat III (V)
Continue from VI

V *Très rythmé*

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with dynamic markings *f*, *ff*, *f*, *ff*, and *f*. Bass staff contains mostly whole and half notes with rests.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with dynamic markings *f* and *ff*. Bass staff contains mostly whole and half notes with rests.

VII

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with dynamic markings *f*, *ff*, *f*, *ff*, and *fff*. Bass staff contains mostly whole and half notes with rests.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with dynamic markings *f* and *ff*. Bass staff contains mostly whole and half notes with rests.



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